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A MANUAL OF THE
MECHANICS OF WRITING



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TORONTO

A MANUAL
OF THE
MECHANICS OF WRITING

BY
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COMPOSITION IN DEPAUW UNIVERSITY

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PREFACE

THIS book is born of a conviction that the subject of the mechanics of writing receives much less attention than it deserves. The desirability of mere mechanical accuracy is reason enough, if this were the only reason, for devoting more time to this subject than is usual. Most teachers will agree that the only effective composition is accurate composition; and the outward manifestation of accuracy in composition is accuracy in the mechanics of writing. A "clean" writer — that is, one who shows the same regard for good taste in punctuation, capitalization, and the preparation of a manuscript, that he shows in matters of dress and deportment — is almost invariably a clean thinker; likewise the writer who is precise about the form of his thinking is particular about the form of his composition.

But beyond the desirability of mere accuracy there is a very much greater reason for the detailed study of the mechanics of writing — namely, the fact that the various forms of the mechanics of writing become indispensable helps in conveying shades of meaning that can be expressed in no other way. The writer who has mastered punctuation, for example, has thereby increased the store of resources with which to convey ideas to others and is thus able to express many subtle shades of thought that can be expressed in no other

way. Thus looked at, punctuation and the other mechanical helps are seen to be inextricably involved in the fundamental problems of composition. Consequently, the writer who views them solely as matters of proof-reading, to be dismissed as of no importance, is denying himself aids for the conveyance of ideas that are of inestimable value.

There is probably no portion of the whole field of writing in which personal idiosyncrasies — too often based upon ignorance — are allowed to hold such full sway as in the mechanics of writing; and the resulting confusion of authority has often led the learner into believing either that the subject is beyond his mastery or that each man is to set up his own standards. Therefore, the fundamental aim of this book has been, not to argue questions, not to present personal views, but solely to record present-day practice; not to state what one person may think *ought* to be, but what actually *is* the usage of to-day. It has been assumed that the real arbiters in such matters as punctuation and capitalization are the great publishing houses of the country. A careful investigation has been made, therefore, of the practice of these establishments as shown in their books, magazines, and newspapers. Where usage is divided, a principle has been formulated on the basis of the practice of the majority of them. To quote from Mr. C. H. Ward's *What is English?* (page 146):

If you could know the practice of twenty good houses in any matter and should find them all agreeing, you would feel

assured that you knew the best usage. If eighteen agreed, you could disregard the other two. Fifteen would make you confident enough. Who would stand out against a ruling that had eleven votes in its favor? Not that any decision would be binding upon a man who nurses prepossessions, but that it would inform us teachable persons of what commas really do mean to the great world that we hope will understand our composition.

The principles have, therefore, been taken consistently from an extensive collection of sentences and extracts gathered from books, magazines, and newspapers that have appeared during the last three years. A large number of typical examples have been incorporated in this text, in order that all possible variations of a principle be made plain. A concrete illustration of the way to punctuate items in a series, for instance, is worth more to the learner than pages of discussion.

Finally it must be stated that, although it is hoped this *Manual* may be found to be authoritative in its field and may consequently become a reliable reference volume for any writer, its value as a textbook will be primarily for the learner. The writer who has once mastered the mechanics of writing no longer has the same need for such a book; he rightly and naturally handles each problem involving such matters on its own merits and not according to the dicta of any text. He is freed from the restraint of precept and manipulates such devices as punctuation and capitalization in a way that will bring out the particular shade of thought he has in mind. It is to be remembered,

however, that a sound mastery must always precede such freedom, for only a master is able to transcend precepts, rules, and regulations. Most of us, unfortunately, are not masters; and in this fact lies the excuse for a book of this kind.

I wish to acknowledge my indebtedness to the works listed under "Descriptive Bibliography," and to many others, doubtless, that are not named. My thanks are due Miss Edna M. Hayes, of DePauw University, who has read the book in manuscript and has contributed many valuable suggestions, and Professor J. V. Denney, of the Ohio State University, who also has given the manuscript his attention. But my deepest obligation is to Mr. C. H. Ward, of the Taft School (Watertown, Connecticut), who has been a stern critic but kindly counselor at every step. His keen interest, his sound scholarship, and his ripe experience have afforded invaluable assistance in many ways.

R. W. P.

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¹ TO THE TEACHER. — A detailed outline of the numbered principles is here provided for ready reference in order that the instructor may use this *Manual* in the conventional way by indicating on a theme the number of the section in the book from which the student may obtain information for correcting his error. The method that seems preferable to the author, however, is the less conventional one of indicating only in a general way the nature of the error and requiring the student to find in the book the statement of the principle which he has failed to observe. Instead of the instructor's marking opposite an error a number referring to the section in this *Manual* in which the principle involved is explained, the instructor will indicate merely that the error is a matter of punctuation, capitalization, etc. In making the correction the student will write opposite the correction the number of the section in which he has found the principle. This method has the obvious advantage of forcing the student to think, of training him to use the book as a work of reference, and of lightening materially the burden of the teacher.

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MECHANICS OF WRITING

CHAPTER ONE

PUNCTUATION

Use of punctuation marks.

1. PUNCTUATION is the use of certain marks to separate sentences and parts of sentences. It is employed to prevent obscurity and to make possible the quick perception of the relationships existing between groups of words. As these relationships are fundamentally grammatical, a sound knowledge of grammar must be the basis for the correct use and understanding of punctuation. Beyond the matter of merely mechanically correct and incorrect punctuation, however, lies the far more important subject of punctuation as an art.

Punctuation an art.

In the hands of one who has mastered its principles it may become a means of revealing subtle shades of thought that can be revealed in no other way. Studied as an art, rather than as a mere matter of mechanics, punctuation assumes a very important place in the province of composition. In fact, punctuation is at times as important as the choice of words

or the construction of sentences in accurate and effective composition. Although the principles that follow are illustrated by single sentences rather than by larger units, it must be remembered that it is often the trend of thought of a whole paragraph that dictates a particular form of punctuation. (See 47, NOTE, for a partial illustration of this.)

Open and close punctuation.

2. Because punctuation is in many respects a matter of individual judgment, two general practices have developed: a practice of using punctuation marks liberally, known as *close* punctuation; and a practice of omitting all punctuation marks except those which are absolutely indispensable, known as *open* punctuation. The punctuation of a literary discourse is normally closer than that of a business communication; but the tendency of the present day (particularly as a result of the influence of newspapers and magazines) is more and more toward open punctuation. (See, for example, 323.) A common mistake is to overuse marks, especially the comma. A good working rule is this: Use only those punctuation marks for which there is a definite reason — either in making clear the meaning, or in meeting some conventional demand of modern printing.

1. The Period

At end of sentence.

3. The period is used at the end of a declarative or of an imperative sentence.

RIGHT. Out of the night came the instant crash of the westbound express. With a blast of air and a slamming roar it seemed to brush us. It was gone.

To set off fragments.

NOTE 1. A fragment of a sentence, especially in conversation, often stands for a complete sentence and is followed by the period.

RIGHT. "Married?" he suddenly asked.

"Yes, sir."

"Children?"

"One," replied Jimmy.

"Any money saved?"

"Not a cent."

"In debt?"

"Some."

NOTE 2. The skilled writer, knowing exactly what he is about, often uses the period instead of the semicolon, or even at times instead of the comma, to set an item off as having the importance of an independent unit. The learner, however, should avoid such a practice — at least until he has thoroughly mastered the technique of punctuation. (See 47, NOTE.)

EXAMPLE. We discovered that reading, so far from being a merely receptive act, is a creative process. That it is "creative," not simply in the more or less cant-sodden "artistic" sense, but in a biologic sense as well. That it is an active, largely automatic, purely personal, constructive functioning. That it is, indeed, a species of anabolism. In short, that it is a form of living. (From *How to Read*, by J. B. Kerfoot, p. 5.)

EXAMPLE. I had put in an industrious and highly entertaining day writing to people that didn't know that I had

arrived. And that I should like to look at them. Being a man of letters myself in a humble way, that is an obscure journalist in New York. (From *Broome Street Straws*, by Robert Cortes Holliday, p. 97.)

After abbreviations.

4. The period is used after abbreviations.

RIGHT. Mr. Mrs. Mich. etc. i.e. viz.

NOTE. The title *Miss*, the format of books (12mo, 8vo, 4to, etc.), and roman numerals are not abbreviations. *St*, *d*, *nd*, *rd*, and *th* with numerals are not abbreviations but are contractions, and so are not followed by the period.

RIGHT. Miss Anne Morgan gave the address.

RIGHT. The volume is to be issued in a 12mo and a large 8vo size.

RIGHT. King George V is king of England.

RIGHT. He lives at 47 East 177th Street.

After name in drama.

5. The period — less often the colon or the dash — is used after the name of a character in printed drama. (See 58, 66, and 262.)

RIGHT. OMFIELD [*almost in a whisper*]. We must wait!

2. The Interrogation Point

After questions.

6. The interrogation point is used after a direct question or expression asking a direct question.

RIGHT. They are prepared for a noble struggle, but what are they among so many?

RIGHT. Where are your credentials?

RIGHT. The next thing demanded was · “What kind? What width? What color? What prices?”

To indicate doubt.

7. The interrogation point is used in parentheses to indicate doubt or uncertainty.

RIGHT. Chaucer's dates are 1340 (?) –1400.

3. The Exclamation Point

Overuse of.

8. The exclamation point is frequently used too often by inexperienced writers. It should not be employed when another mark will serve. It thus acquires much more force when it is used.

After interjections, etc.

9. The exclamation point is used after an interjection, after a sentence element, or at the end of a sentence to indicate strong emotion or surprise. (See 17.)

RIGHT. Upon how slight a thread hangs the prosperity of millions at this moment !

RIGHT. “You!” said the son. “You!”

RIGHT. Oh, those beautiful hours of respite!

RIGHT. But oh! the luxury of that winter.

After vocative following *O*.

10. The exclamation point is frequently used after the vocative that follows *O*.

RIGHT. O Vale of Chester!

NOTE. For the difference between *O* and *oh* see 231.

To indicate sarcasm.

11. The exclamation point is sometimes used in parentheses to indicate doubt or sarcasm, although such use is generally looked upon with disfavor.

EXAMPLE. That is certainly a noble (!) use to make of friendship.

4. The Comma**Frequency and difficulty.**

12. The comma is the most frequently used of any of the marks of punctuation and yet its use is the most difficult to master. Inasmuch as it shows less disjunction in thought than the other marks, many of its uses rest solely upon the writer's judgment as to the effect he wishes to produce. Therefore, only the principles of its more obvious uses can be stated.

Nouns in direct address ; *Yes* and *No* ; *Now*, *Why*, *Well*.

13. Use commas to set off nouns in direct address, *Yes* and *No*, and the colloquial *Now*, *Why*, and *Well*.

RIGHT. "I think, Fitz, you are cross," she pouted.

RIGHT. WHEELER. Well, I am going to hope on that.

EDITH. Why, we only met two hours ago!

WHEELER. Yes, but you said yourself that you felt as though we had known each other before.

EDITH. Yes, I know.

Dates and addresses.

14. Use commas to set off the items of a date or of an address ; also to set off phrases designating position or residence.

RIGHT. Send the order to the A. C. Congdon Company, 119 Blachley Avenue, New Haven, Conn.

RIGHT. The author of these memoirs was born in Winchester, Massachusetts, December 23, 1865.

RIGHT. Professor Brander Matthews, of Columbia, will deliver the address of welcome.

He said, etc.

15. Use the comma to set off *he said*, and similar expressions, from a direct quotation. (For a like use of the colon see 54.)

RIGHT. "Why," he said, "it's life itself."

RIGHT. Marks irritably exclaimed, "Time's up; time's up."

RIGHT. "You are the perfection of frankness," she rejoined.

For example, namely, etc.

16. Use the comma after such an expression as *for example, namely, that is, viz.* (For the dash see 62. See also 52.)

RIGHT. Only one point was touched upon — namely, the work of the Board of Labor Standards.

RIGHT. For example, England has no written constitution.

After interjection.

17. The comma is frequently used after an interjection instead of the exclamation point. (See 9.)

RIGHT. "Oh, that's all right," he said.

To prevent wrong combinations.

18. Use the comma to prevent a wrong combination of words.

RIGHT. Shortly after, he left for San Francisco.

RIGHT. From Dobson, Lang learned that I was intending to write a life of Molière.

NOTE. Whenever there is the possibility of a wrong combination of words, it is always better to recast the sentence than to depend solely upon punctuation for clearness.

Items in a series.

19. Use a comma after each but the last of a series of coördinate items.

RIGHT. At various times he was pilot, printer, editor, reporter, miner, lecturer, author, and publisher.

RIGHT. Their tasks are those of efficiency, thoroughness, tenacity.

RIGHT. Men feel deeply, think earnestly, and speak sincerely in time of tragic crisis.

A, B, and C form.

NOTE 1. Some publishers follow the practice of omitting the comma before the conjunction joining the last two items; but this comma is required unless the last two items are to be taken together as a unit on a par with the other items in the series.

RIGHT. The colleges visited were Yale, Brown, William and Mary. [It is correct to omit the comma before *and*, for *William and Mary* is the name of one of the colleges, and the item is on a par with the other items of the series — *Yale, Brown.*]

RIGHT. The colleges visited were Brown, William and Mary, Yale, and Harvard. [The comma is needed before the last *and* to show that *Yale* and *Harvard* are not to be taken together as one unit.]

Firm names.

NOTE 2. The last comma is omitted in the name of a business firm.

RIGHT. Bigelow, Smith and Company.

RIGHT. Williams, Wigmore and Company.

Items connected by conjunctions.

NOTE 3. When the items are all joined by conjunctions, the commas are usually left out.

RIGHT. He is quick and daring and resourceful.

RIGHT. What have you seen that might be unhackneyed material or atmosphere or background for fiction?

Etc.

NOTE 4. The comma always precedes *etc.*, even though only one item comes before it; and a period and a comma always follow *etc.*, except at the end of a sentence, in which case a period is, of course, sufficient.

RIGHT. The household furnishings, etc., will be sold on Friday.

After short clauses.

NOTE 5. Commas are sometimes used by experienced writers after short, compact clauses in a series. This practice should be avoided by the learner, for it may very easily lead to the "comma fault." (See 35.)

RIGHT. There is work at good wages for all who want it, supplies are abundant at reasonable prices, and there is a steady market for all that America produces.

RIGHT. Meantime the shipbuilding program lags, coal production is insufficient, and industry is generally undermanned.

Coördinate and cumulative adjectives.

20. Use commas after each but the last of several adjectives modifying a noun when the adjectives are strictly coördinate in effect. Commas are not used between adjectives that are cumulative in effect.

RIGHT. We must engage in a persistent, thorough, sympathetic, judicious campaign of Americanization. [The adjectives are coördinate in effect. That is, the adjectives are all strictly coördinate modifiers of the noun *campaign*.]

RIGHT. There has been developed a new public spirit. [The adjectives *new* and *public* are cumulative in effect. That is, *new* modifies not simply *spirit*, but rather the whole expression *public spirit*. Therefore, no comma is used between *new* and *public*.]

RIGHT. He passed his eye over the bare, ugly, fusty little hotel bedroom. [The adjectives *bare*, *ugly*, and *fusty* are coördinate in effect and limit the expression *little hotel bedroom*. *Little* and *hotel* are cumulative in effect; therefore no comma is used between them.]

RIGHT. Whatever makes for the fuller, freer, higher activity of man is the efficient, economical thing.

RIGHT. There was not a glint of expression in his hard, handsome, elderly face.

RIGHT. This has been dictated by a general economic progress.

NOTE. A simple way to determine whether the adjectives are coördinate or cumulative in effect is to see whether *and* may be inserted between the adjectives. If *and* may be inserted, the adjectives are coördinate and the comma is required. If the phrase does not make the same sense with *and* inserted, the adjectives are cumulative in effect and the comma should be omitted. In the sentence "Whatever

makes for the fuller, freer, higher activity of man is the efficient, economical thing" *and* may be inserted between the adjectives — "Whatever makes for the fuller *and* freer *and* higher activity of man is the efficient *and* economical thing." Therefore, the adjectives are coördinate and should be separated by commas. In the sentence "This has been dictated by a general economic progress" *and* cannot be inserted between *general* and *economic* — "This has been dictated by a general *and* economic progress" — without changing the sense. Therefore, no comma is used between the adjectives.

Contrasted items ; items in pairs.

21. Use commas to set off contrasted words and phrases, or words and phrases used in pairs.

RIGHT. The last has been successful so far as it serves the purpose of discussion, unsuccessful so far as it presumes to represent authority.

RIGHT. The Monroe Doctrine halts conquest, not commerce ; it stops seizure, not trade.

RIGHT. Clarkson will jumble "clearness" with "emphasis," "coherence" with "unity," and write page after page in self-exposure.

RIGHT. We do not want to make the mistake of sacrificing culture to efficiency, breadth of vision to concentration, public spirit to professional ideas.

Not . . . but.

22. If two antithetical groups of words are introduced*by *not . . . but*, set off with commas the group introduced by *not* — that is, place a comma before *not* and a comma before *but* — unless the group introduced by *not* is to be made emphatic, in which case the comma before *not* is generally omitted.

RIGHT. To-day it is not a question of military supplies at all, but of territories.

RIGHT. The ultimate responsibility rests, not upon individuals, but squarely upon us as a self-governing democratic people.

RIGHT. He who is original is one who not only receives a stimulus from new thought, but so transforms and amplifies it that it becomes stamped with his own personality.

RIGHT. The welcome extended by the people of London and the government of Great Britain to the President of the United States was, not only a tribute of respect to the man, but an expression of friendship to the American republic and people.

Parenthetical items.

23. Use commas to set off words, phrases, or clauses interpolated or used parenthetically. Such words as the following are often used parenthetically and when so used are set off with commas: *however, moreover, indeed, nevertheless, too, in fact, for example, though, furthermore, of course, for instance, in the first place.*

RIGHT. The exacting expert is, therefore, likely to be regarded as a crank.

RIGHT. I am sorry for Margery, though.

RIGHT. A few years ago the president of a railway typified, in popular imagination, all that was powerful in industry.

RIGHT. For about the last quarter century, or from the time when Ibsen began to come into his own, the history of literature has been at one with the history of the drama.

RIGHT. A similar development, although not so rapid, is taking place in the American college.

Commas on both sides.

NOTE 1. The writer's judgment must decide whether a word, phrase, or clause is to be treated as parenthetical or not.

If the interruption is slight, the commas may be left out. But under no circumstances should one comma be left out and the other be retained. Use no commas or use commas on both sides of the interpolated expression. (Of course a parenthetical expression at the beginning or the end of a sentence will require only one comma.)

RIGHT. We have therefore canceled your order.

RIGHT. We have, therefore, canceled your order.

RIGHT. Of course they still say that, though it worked most disastrously in Russia, it would work beautifully in some other place.

RIGHT. Of course they still say that though it worked most disastrously in Russia it would work beautifully in some other place.

Commas or dashes.

NOTE 2. See 61 for the use of dashes in setting off parenthetical or appositional phrases and clauses. *Manual of Style*, University of Chicago Press, p. 61, draws this distinction between the use of commas and dashes in such cases: "For parenthetical, adverbial, or appositional clauses or phrases use commas to indicate structurally disconnected, but logically integral, interpolations; dashes to indicate both structurally and logically disconnected insertions." This distinction is by no means universally observed. In fact, the use of the dash is generally increasing.

Items in apposition.

24. Use commas to set off words or phrases in apposition, whether *or* is expressed or not.

RIGHT. Japan, the last country to accept civilization, came nearer than any other nation to an appreciation of the benefits of modern medicine in war.

RIGHT. Griselda, the heroine, is a remarkable creation.

RIGHT. To think that there wasn't in all Belleville, in an American city of 10,000 inhabitants, the home of a college, a place that called itself the Modern Athens, a single person with whom he could discuss ideas!

RIGHT. Plot, or the climactic series of interrelated events, is the stumblingblock for the average would-be writer of fiction.

NOTE. No commas are needed where a descriptive name in apposition has come to be considered a part of the name of a person, or in such closely welded expressions as *my son John*.

RIGHT. Philip the Headstrong; William the Testy; Basil the blacksmith; my friend Smith.

Appositive adjectives.

25. Use commas to set off adjectives modifying in an appositive way, or an adjectival expression qualifying a preceding adjectival modifier.

RIGHT. The children, noisy and boisterous as usual, rushed pell-mell into the house.

RIGHT. Systematic force, overstrained and exhausted, will then give place to chaotic force.

RIGHT. Submarine chaser No. 28, lost in mid-ocean, and left to its own devices for almost a month, came through to the end of the war with one of the strangest histories in the annals of the sea.

RIGHT. At last the dawn came, blazing red.

RIGHT. Intelligent, energetic, modern, and exceedingly self-reliant, she impresses one as being a born leader.

RIGHT. Fresh, eager, unwearied by long periods in the trenches, our men went to the attack with typical American determination.

RIGHT. America has the immediate and very great, though not impossible, task of insuring a sufficient supply of food.

Between coördinate clauses.

26. Use a comma between the coördinate clauses of a sentence when these clauses are joined by one of the simple conjunctions — *and*, *but*, *for*, *nor*, *or*.

RIGHT. Six thousand dollars would buy the property, but where was Benton to find six thousand dollars?

RIGHT. Such a proposal has never succeeded, nor can it succeed. It never has had and does not now have public sentiment back of it, and that is just the trouble.

NOTE. The comma is frequently omitted when the clauses are short; but the comma should always be used before the conjunction *for* in order that it may not be momentarily confused with the preposition *for*.

RIGHT. It proved one thing and it proved the opposite just as well.

RIGHT. We cannot stay, for the game does not begin until three.

After subordinate clause in complex sentence.

27. The comma is generally used after the subordinate clause of a complex sentence when the subordinate clause comes first.

RIGHT. If the desire of every man to be somebody else accounts for the many whimsicalities of human conduct and for many aberrations in the arts, it cannot be lightly dismissed as belonging only to the realm of comedy.

RIGHT. When a full-blooded conspiracy gets under way, there is ordinarily not too nice a scruple about the means employed.

Omission when clauses are short.

NOTE. When the clauses are short, or when the subject of the two clauses names the same thing, the comma is frequently left out. The tendency seems to be toward the omission of the comma after an introductory adverbial clause except in the case of an *as* clause, *since* clause (showing reason), *although* clause, and *though* clause, all of which are additive (non-restrictive) clauses. (See 28-33.)

RIGHT. When you meet a member of the Supreme Court you may assume that he is gifted with a judicial mind.

RIGHT. If Mr. Gillen does not object I wish to read this statement.

Additive and restrictive clauses.

28. The most puzzling of all questions of punctuation is the punctuating of a *who*, *which*, *that*, *where*, *when*, *because*, *while* clause. These clauses may for convenience be divided into two classes — restrictive and additive (or non-restrictive) clauses. A restrictive clause is one that limits or restricts in some vital way the element it modifies. It is an essential part of the sentence and can never be left out without changing distinctly the original idea of the element upon which it depends. An additive (or non-restrictive) clause is one that simply adds a thought; it is often parenthetical in effect. It is not a vital part of the sentence; that is, its omission would not destroy the original meaning of the element upon which it depends. The additive clause is roughly equivalent to an independent statement.

That test.

29. Inasmuch as a *that* relative clause is practically always a restrictive clause and is consequently not set off with commas, a very simple test with relative clauses is to see whether a *that* can be substituted for the *who* or *which* without changing the meaning. If it can, the clause is restrictive. In the case of clauses introduced by *when*, *where*, *while*, *because*, etc., the general test as to whether the omission of the clause would change the original sense of the clause upon which it depends must be applied. (See **31.**)

NOTE. Mr. C. H. Ward in *Sentence and Theme* suggests a simple test for all restrictive and additive (non-restrictive) modifiers. A restrictive modifier means "that particular"; an additive modifier means "and it is added." The relative clause in such a sentence as "I wish to see the man who wrote 'Star-Dust'" is restrictive, for it means "I wish to see *that particular* man who wrote 'Star-Dust.'" The relative clause in such a sentence as "Columbus, which is the capital of Ohio, has a population of more than two hundred and fifty thousand" is additive, for it means "Columbus, *and it is added* that it is the capital of Ohio, has a population of more than two hundred and fifty thousand." Similar tests are applied to *when*, *where*, *while*, *because* clauses, etc., and to participial phrases.

Additive clauses set off.

30. Set off with commas an additive (non-restrictive) clause. But do not set off a restrictive clause.

RIGHT. All who expect to go on the picnic hold up their hands. [The *who* clause is restrictive and therefore is not set off. It cannot be omitted without changing the meaning

of the principal clause — “All . . . hold up their hands” — upon which it depends. Or, to use the other test: *that* may be substituted for *who* without changing the meaning.]

RIGHT. W. G. McAdoo, who was Director General throughout the first year of government operation of the railroads, has never said whether he favors government ownership. [The *who* clause is additive and is set off. It can be omitted without changing the meaning of the principal clause — “W. G. McAdoo . . . has never said whether he favors government ownership” — upon which it depends. Or, to use the other test: *that* cannot be substituted for *who* without changing completely the original idea.]

RIGHT. A bore has been defined as a man who wants to talk about himself when you want to talk yourself. [Restrictive.]

RIGHT. Washington Irving, whose personality was genial and charming, became very popular in England. [Additive.]

RIGHT. He practiced architecture in Boston for about six years, at the end of which period he again visited Europe. [Additive.]

RIGHT. With honorable exceptions, which prove every rule, politics the last twenty years has not attracted American talent. [Additive.]

RIGHT. The man who will not defend his country in time of peril is an unworthy citizen. [Restrictive.]

RIGHT. The public honors the boy who can do things; boys who can prove their superiority under the test of competition. [Both *who* clauses are restrictive.]

RIGHT. It is a strain upon the imagination to realize the existence of a plant which can turn out nearly three million books a year. [Restrictive.]

RIGHT. A man who pays his debts in gold will not trade with one who pays in stage money. [Both *who* clauses are restrictive.]

RIGHT. We should be more careful as to the grade of immigrant to whom we open our doors. [Restrictive.]

Some clauses may be either.

NOTE. Of course relative clauses cannot be classed arbitrarily as restrictive or additive. Some sentences may make good sense read as either. But the point is that the sense will not be the same for the reader. Consequently, the writer must decide what shade of meaning he wishes to convey — as in the example given below, for instance — and then punctuate in a way to convey that meaning.

RIGHT. The principles of Jefferson which revolutionized the country in 1801 are at work to-day. [Restrictive.]

RIGHT. The principles of Jefferson, which revolutionized the country in 1801, are at work to-day. [Additive.]

Where, when, while, because clauses.

31. What is true of relative clauses is true of clauses introduced by *where, when, while, because*, etc. If the clause is restrictive, it is never set off with commas; if it is additive, it is always set off with commas. If the clauses cannot be omitted without changing the meaning of the element upon which it depends, the clause is restrictive. If the clause can be omitted without changing the meaning of the element upon which it depends — that is, if the clause is roughly equivalent to an independent statement — it is additive and is to be set off with commas.

RIGHT. Macpherson left on Saturday for Los Angeles, where he expects to reside in the future. [The *where* clause is additive. It may be omitted without changing the meaning of the clause — “Macpherson left on Saturday for Los

Angeles" — upon which it depends. The *where* clause is roughly equivalent to an independent statement — "and there he expects to reside in the future."]

RIGHT. The true soldier goes where he is ordered. [The *where* clause is restrictive. It cannot be omitted without changing the original meaning of the clause — "The true soldier goes" — upon which it depends.]

RIGHT. There comes a time when patience ceases to be a virtue. [The *when* clause is restrictive. It cannot be left out without changing the original meaning of the clause — "There comes a time" — upon which it depends.]

RIGHT. In America a man is given the right to vote at the age of twenty-one, when he is supposed to have reached the age of discretion. [The *when* clause is additive. It may be omitted without changing the meaning of the clause — "In America a man is given the right to vote at the age of twenty-one" — upon which it depends. The *when* clause is equivalent to an independent statement — "then he is supposed to have reached the age of discretion."]

RIGHT. Hamilton believed in a strong central government, while Jefferson feared such a policy. [The *while* clause is additive. It may be left out without changing the original meaning of the clause — "Hamilton believed in a strong central government" — upon which it depends. It is equivalent to an independent statement — "but Jefferson feared such a policy."]

RIGHT. Make hay while the sun shines. [The *while* clause is restrictive. It cannot be left out without changing the original idea.]

RIGHT. We were not on the alert, because we believed that human nature could not be so wicked and corrupt. [The *because* clause is additive. It may be left out without changing the original idea of the clause — "We were not on the alert" — upon which it depends. It is equivalent to an inde-

pendent statement — “and the reason was we believed human nature could not be so wicked and corrupt.”]

RIGHT. I am not doing this because I feel sorry for you. I am doing it because I feel sorry for your mother. [Both *because* clauses are restrictive. Neither can be left out without destroying the original idea of the sentence in which it occurs.]

RIGHT. We have reached a point where the real sentiments of the people will be reflected in their actions. [Restrictive.]

RIGHT. In the hope of regaining his health Fielding took a voyage to Lisbon, where he died in his forty-eighth year. [Additive.]

RIGHT. Business in the United States was in a highly prosperous condition when the Great War broke out. [Restrictive.]

RIGHT. I had just opened the door, when suddenly I felt a touch on my shoulder. [Additive.]

RIGHT. “Tanks” was written while Mr. Canby was on a visit to the Western Front. [Restrictive.]

RIGHT. The enemy’s morale seemed to be declining, while our own men were gaining confidence and experience. [Additive.]

RIGHT. On the one hand he does a thing because it is right; on the other hand the thing is right because he does it. [Both *because* clauses are restrictive.]

RIGHT. We must not allow Capital and Labor to come to blows, because that would mean years of bitter struggle. [Additive.]

***Whoever, whatever, whether, whenever* clauses.**

32. Adverbial *whoever, whatever, whichever, and whether* clauses are usually additive. Adverbial *when-ever* and *wherever* clauses are usually restrictive. *As, if, and unless* clauses may be either. In case of doubt

apply test given in **28**; that is, see if the clause may be omitted without changing the meaning of the clause upon which the clause in question depends. If so, the clause is additive and is to be set off with commas; if not, it is restrictive and is not to be set off.

RIGHT. We must be prepared for a bitter contest, whoever is chosen to oppose us. [Additive.]

RIGHT. We must see this thing to the end, whatever that end may be. [Additive.]

RIGHT. The United States must adopt a thorough-going program of Americanization, whether foreign immigration is restricted or not. [Additive.]

RIGHT. Our Scotch collie sets up a howl whenever the church bell rings. [Restrictive.]

RIGHT. Are we prepared to go wherever we may be ordered? [Restrictive.]

RIGHT. In the future you had better do as you are told. [Restrictive.]

RIGHT. Governor Goodrich took his place at the head of the line, as was his right. [Additive.]

RIGHT. I will write a poem if you will. [Restrictive.]

RIGHT. Give me change for this ten-dollar bill, if you please. [Additive.]

RIGHT. Detective Brown is not to cease his efforts unless he is so ordered in writing by Chief Borders. [Restrictive.]

RIGHT. The people of the United States have no desire to build "the biggest navy in the world," unless the newspapers of the country have wrongly recorded the sentiment on that point. [Additive.]

***As, since, so that, though, nor* clauses.**

33. Clauses introduced by *as* (to show reason), *since* (to show reason), *so that* (to show result), and

the adversatives *though*, *although*, *yet*, and *nor* are always additive and so are always to be set off with commas.

RIGHT. We are unable to comply with your request, as our supply of calendars is exhausted.

RIGHT. The demand for floor space will become more and more pressing, since there will be no cessation of production.

RIGHT. The conditions were very drastic, so that only five out of a total of thirty-seven were able to meet them.

RIGHT. These two volumes are worth one hundred dollars in the open market to-day, although when first issued they were given away.

RIGHT. The Germans had the advantage of the most formidable defensive position in the whole Western Front, yet they were constantly outgeneraled and outfought by the American forces under General Pershing.

RIGHT. I do not want to assume responsibility, nor do you.

NOTE 1. Although *as* is a perfectly legitimate subordinating conjunction, the beginner must be on his guard against its overuse.

NOTE 2. Careful writers avoid the use of *so* standing alone as a conjunction. Either use *and so*, or place a semicolon before *so* standing alone.

RIGHT. We have had a prominent part in the War itself, and so we are to have a prominent part in formulating the principles of reconstruction.

RIGHT. We have had a prominent part in the War itself; so we are to have a prominent part in formulating the principles of reconstruction.

Additive phrases.

34. Participial phrases — like clauses — are sometimes additive and sometimes restrictive. The same

tests as were applied to clauses may be applied to phrases; if the phrase can be left out without changing the meaning of the element upon which it depends, the phrase is additive and is to be set off with commas. If the phrase cannot be left out without destroying the original meaning of the element upon which it depends, the phrase is restrictive and is not to be set off. If the phrase is additive it is equivalent to an independent statement.

RIGHT. Having finished his breakfast, he strolled down to his study with the intention of writing some letters. [The participial phrase "having finished his breakfast" is additive; it may be left out without changing the meaning of the element, "he strolled down to his study . . .," upon which it depends. Or, to use the other test: the participial phrase is equivalent to an independent statement — "He finished his breakfast and he strolled down to his study . . ."]

RIGHT. The man wearing a carnation is Douglas Fairbanks. [The participial phrase "wearing a carnation" is restrictive; it cannot be left out without changing the original meaning.]

RIGHT. Somewhat dazed, I turned and left without another word. [Additive.]

RIGHT. The great rotary plow slowly staggered through the drift, hurling huge masses of snow to each side as it advanced. [Additive.]

RIGHT. The python is not dangerous to man, being quite non-venomous. [Additive.]

RIGHT. Regan, considering the matter afterward, wondered if he had not been too bold. [Additive.]

RIGHT. The Administration having turned the task over to Congress, Congress is leisurely considering at least five separate measures. [Additive.]

RIGHT. Millions submitted without demur to conscription, hundreds of thousands of our youth having already volunteered. [Additive.]

RIGHT. More Indians appearing, the white men fled to "S" Ranch. [Additive.]

RIGHT. His errand concluded, Harrison took the first train for home. [Additive.]

RIGHT. The bill recently introduced in Congress providing for the deportation of interned aliens is a good beginning. [Both participles, *introduced* and *providing*, are restrictive.]

RIGHT. The Five Powers passed a resolution establishing the permanency of the League of Nations. [*Establishing* is restrictive.]

RIGHT. He hears the Highland pipers playing to their comrades. [The participle *playing* is used as an objective predicate.]

RIGHT. The girl stood trembling with fear. [The participle *trembling* is used as a predicate adjective.]

RIGHT. We heard him whistling "The Star-Spangled Banner." [The participle *whistling* is used as an objective predicate.]

RIGHT. Generally speaking, prices increase with increased demand. [*Generally speaking* is a gerund phrase used in an absolute way, and is therefore additive.]

RIGHT. Failing to make good his charge of criminal conspiracy, Mr. O'Connor is to-day a thoroughly discredited witness. [Additive.]

RIGHT. In failing to make good his charge of conspiracy Mr. O'Connor has made himself a thoroughly discredited witness. [Restrictive gerund phrase.]

Comma fault.

35. Guard against the so-called comma fault. The comma fault results when two independent statements

not joined by a coördinating conjunction are separated by a comma instead of by a semicolon or a period. It is probably the most pernicious error in punctuation. (See 42 and NOTE.)

WRONG. Do not scatter commas and dashes in a hit-or-miss fashion, they only confuse the reader.

RIGHT. Do not scatter commas and dashes in a hit-or-miss fashion; they only confuse the reader.

WRONG. It is more than a principle with us, it is a habit.

RIGHT. It is more than a principle with us; it is a habit.

WRONG. Helping schoolboys and college students to write well is not merely a matter of teaching courses, it is intricately related to our entire educational system.

RIGHT. Helping schoolboys and college students to write well is not merely a matter of teaching courses; it is intricately related to our entire educational system.

WRONG. The steamer made the voyage in 300 days, the motor ship in 236 days. The steamer carried 7500 tons of cargo, the motor ship 8500 tons. The cost of coal was \$41,275, and the cost of oil for the motor ship was \$12,940 — a saving of nearly seventy per cent.

RIGHT. The steamer made the voyage in 300 days; the motor ship in 236 days. The steamer carried 7500 tons of cargo; the motor ship 8500 tons. The cost of coal was \$41,275; and the cost of oil for the motor ship was \$12,940 — a saving of nearly seventy per cent.

Therefore, however, etc.

36. Do not use a comma between clauses joined by a conjunctive adverb — such as *therefore, nevertheless, however*. At least a semicolon must be used. (See 44.)

WRONG. There is room only for three, therefore some one will have to walk.

RIGHT. There is room only for three; therefore some one will have to walk.

WRONG. Grant was at first unsuccessful, nevertheless he did not deviate from his original plan.

RIGHT. Grant was at first unsuccessful; nevertheless he did not deviate from his original plan.

WRONG. The constitution is acceptable in principle, however, there will have to be a change in phraseology in one or two places.

RIGHT. The constitution is acceptable in principle; however, there will have to be a change in phraseology in one or two places.

Omission of a word.

37. A comma is not needed to indicate the omission of a word or phrase easily supplied, unless there is the possibility of ambiguity or confusion.

RIGHT. One was Mrs. Dickerson; the other Mrs. Selam Woodsun.

RIGHT. Dreams are one thing; realities quite another.

RIGHT. "Gas 28 cents," ruminated Latimer.

Substantive clause.

38. Do not set off with commas a substantive (noun) clause.

RIGHT. Whatever is done to effect a better organization of the executive side of the Government must be done with the President's assent.

RIGHT. What Congress has decided to do is what is best for the country.

RIGHT. What the gentle reader demands is that the autobiographer shall talk about himself so as to make his interest in his personal theme more or less contagious.

That and how clauses.

39. Do not use a comma before a substantive (noun) clause introduced by *that* or *how*.

RIGHT. We wondered how he knew that we had left.

RIGHT. Let me assure you that the notion that man's nature is shown in his eyes is a mistaken one.

RIGHT. It is greatly to be desired that there should be a complete understanding between the two branches of the Government.

Rather . . . than, so . . . that, as . . . as clauses.

40. Do not set off clauses and phrases introduced by the correlatives *rather . . . than, so . . . that, as . . . as*.

RIGHT. I have more contempt for a badly written realistic novel than I have for a well-executed, wildly exciting romance. I had rather hear a good melodrama than a stupid play founded on fact.

RIGHT. The dramatist has so changed the fourth act of his play by eliminating two needless characters and by enlivening the dialogue that no one would ever recognize it as one of last year's failures.

RIGHT. He seems to be as successful in mastering the intricacies of international diplomacy as he was in managing the affairs of a Middle Western banking concern.

5. The Semicolon**General principle.**

41. The semicolon is a most expressive mark of punctuation and one that is too often neglected. Discriminating writers make valuable use of it in producing effects that cannot be produced by the comma.

The choice between the comma and the semicolon, or between the semicolon and the period, is frequently a matter of the shade of meaning that the writer desires to produce. The judgment of the writer must dictate which to use in such cases. (See 47.)

Clauses not joined by coördinating conjunction.

42. Use a semicolon between statements closely related in thought but grammatically independent — that is, between statements that are not joined by a coördinating conjunction.

RIGHT. When I go to the bank I get rattled. The clerks rattle me; the sight of money rattles me; everything rattles me.

RIGHT. The nineteenth century was undeniably that of the novel; the twentieth seems to be quite as unmistakably that of the play.

RIGHT. The President has spoken; let the people answer. The President leads the way; let the people follow their leader.

NOTE. The use of the comma here would result in the comma fault. (See 35.) Of course, a period might be used rather than the semicolon in such sentences if it is desired to give greater emphasis to each of the statements. (See 47, NOTE.)

Three or more clauses.

43. Use a semicolon between closely related statements in a series when only the last two are joined by a conjunction. (See also 19, NOTE 5.)

RIGHT. In Superior City we bought a birch canoe; we filled it with supplies for a fortnight; and we engaged two Indians to take us on our trip.

RIGHT. But the fog lifted; thin wisps of it began shredding to feathery plumes round the summits; and half an hour before we started the sun broke into a reluctant smile.

RIGHT. Conrad had sailed many years under the English flag; he knew he must write stories of the sea; his closest friends were English; he loved the vigor of the English tongue; and these causes combined placed him in English literature.

Clauses joined by conjunctive adverb.

44. Use a semicolon between statements that are joined by a conjunctive adverb — such as *hence, however, moreover, therefore, besides, then, still, nevertheless, accordingly, otherwise*. (See also **36**.)

RIGHT. The room was no longer the center of interest, however; even the comical maid had departed.

RIGHT. They looked a bit rough when I was there; however, their condition was excellent.

RIGHT. We cannot recall any noticeably strident outburst; indeed, we should say that folks generally have kept pretty quiet.

RIGHT. The Royal Flying Corps of Great Britain and the new Escadrilles of France were practically brand new; therefore, they had to build up traditions.

However.

NOTE. Whether a comma is used on the other side of the conjunctive adverb depends upon whether or not the conjunctive adverb is used with parenthetical force. (See **23**.) A comma must always be used in connection with the conjunctive adverb *however* to distinguish it from the regular adverb *however*.

RIGHT. Mr. Lloyd George has been the victim of severe criticism; however, that does not mean that he may not be a great statesman.

RIGHT. Mr. Lloyd George has become accustomed to criticism; however bitter it may be he always rises serenely above it.

Clauses containing commas.

45. A semicolon is frequently used between statements that are joined by one of the simple conjunctions — such as *and*, *but*, *for* — when these statements themselves contain commas.

RIGHT. The Arab is encouraged in every way to develop the land; and even in the sale of agricultural products, and otherwise, his customs and prejudices are respected.

RIGHT. When the war came on, that matter speedily adjusted itself; for, with the exception of the Federal Reserve Bank, these powerful commissions were practically put out of business.

RIGHT. I believe that beauty is now, as it always has been, the main aim of the majority of American poets; but instead of legendary beauty, instead of traditional beauty, they wish us to see beauty in modern life.

Coördinate elements of complex sentence.

46. Use a semicolon to separate the coördinate elements of a sentence when these elements are complex; when they have commas within themselves; or when they depend in common upon another sentence element.

RIGHT. Of still greater importance in some respects was the report on Academic Freedom in War Time, submitted by a

subcommittee of three — Professors Lovejoy, Johns Hopkins; Capps, Princeton; and Young, Cornell.

RIGHT. I became an occasional contributor to *Appleton's Journal*, edited by Oliver Bell Bunce; to *Lippincott's*, then edited by John Foster Kirk, the historian; to *Leslie's Popular Monthly*, then edited by another historian, John Gilmary Shea; and to *Scribner's Monthly* (soon to become the *Century*), then edited by J. G. Holland, assisted by Richard Watson Gilder.

RIGHT. The January Message of the Governor to the Legislature shows that institutional reform, especially in prisons, has been furthered; that the Civil Service has been put on a better basis; that over a score of state departments have been merged into five "single control units"; that the State now has an unprecedented sum in its treasury; and that laws for further protection of workmen and for the shortening of the hours of women's work have been passed.

To show greater independence.

47. A semicolon is frequently used instead of a comma to set off an element so as to give it added force or distinction through the greater disjunction.

RIGHT. He assigned a squad to drain the flooded trench; another to look after general drainage; a third to the sanitary work.

RIGHT. He plunged instantly into his task; for Steve took the business seriously.

RIGHT. I used to think the prison wall emblematic; a sort of moral circumstance as well as material barrier; a warning to those without and a reminder to those within.

RIGHT. Galsworthy is a novelist and dramatist of distinction; a maker of respectable verse; above all, a satirist.

RIGHT. Butler's masterpiece answers no questions; solves no problems; chases away no perplexities.

One of most valuable uses.

NOTE. This is one of the most valuable and most distinctly artistic uses of the semicolon. The mastery of this principle enables the writer to produce effects and shades of meaning otherwise impossible. Just as the semicolon is sometimes used in place of the comma to secure greater independence for the items of a sentence, so the period is frequently used in place of the semicolon to secure still greater independence. (See 3, NOTE 2.)

RIGHT. It is not a war of the North; it is not a war of the South; it is a war of the whole Nation. [This punctuation gives the effect of a unit idea made up of three equal parts.]

RIGHT. It is not a war of the North. It is not a war of the South. It is a war of the whole Nation. [This punctuation gives the effect of three equal units.]

RIGHT. It is not a war of the North; it is not a war of the South. It is a war of the whole Nation. [This punctuation gives the effect of two equal units, the first of which is made up of two equal parts. The three forms of punctuation here shown are equally "correct." The writer's judgment of the particular effect he wishes to produce will dictate which one is to be preferred.]

Misuse for colon in salutation.

48. Do not misuse the semicolon for the colon after the salutation in a letter. (See 56 and 291.)

WRONG: Dear Sir;

RIGHT: Dear Sir:

Misuse of semicolon with *namely*.

49. Do not misuse the semicolon for the dash before — or for the comma or colon after — *namely*, *viz.*, etc. (See 16, 52, and 62.)

WRONG. There will be four tickets in the field this fall, namely; Democrat, Republican, Socialist, and Labor.

WRONG. There will be four tickets in the field this fall; namely, Democrat, Republican, Socialist, and Labor.

RIGHT. There will be four tickets in the field this fall — namely, Democrat, Republican, Socialist, and Labor.

NOTE. In ordinary discourse *namely* is to be preferred to *viz.* (Latin, *videlicet*).

6. The Colon

General principle.

50. The colon differs from the semicolon in kind rather than in degree. It is used less frequently than formerly and in present-day practice is restricted almost exclusively to indicate the idea “as follows.”

To introduce particulars.

51. The colon is used to introduce a list of particulars and is equivalent to “as follows,” “namely,” “for example.”

RIGHT. Inspect the list from modern science closely: ether, electron, energy, mass, space, time, dimensionality, and we might add many more.

RIGHT. Of the activities of the Drama League the following may be mentioned: the support of professional plays; the encouragement of local responsibility toward the theater; the distribution of information on matters of the theater; the support of periodical publications on theater matters.

NOTE. The colon is the one mark of punctuation that may rightly be said to “introduce.”

After *namely*, *for example*, etc.

52. The colon is frequently used instead of a comma (see **16**) after such introductory expressions as *namely*, *viz.*, *for example*, *for instance* when the element introduced is a grammatically complete clause or when the part following contains a number of items. (For the dash see **62**.)

RIGHT. There are three general departments in our form of government — namely: the Legislative, known as Congress, which enacts the laws; the Judicial, culminating in the Supreme Court, which passes upon the constitutionality of the laws; and the Executive, composed of the President and his Cabinet, which enforces the laws.

RIGHT. The end of the war has left on our hands a number of knotty problems. For instance: What is to be the size of our regular army in time of peace?

Second clause explains first.

53. Use a colon between clauses when the second explains the first, or gives particulars of the first, or when the first definitely prepares for the second.

RIGHT. The truth of the world situation at the present time is simply this: The peoples of these countries want no more war.

RIGHT. One thing stands out like a church spire: John Morley had an extraordinary talent for friendships.

RIGHT. As I had no definite duties in the office I did all sorts of odd jobs: I went to collect the rents; I wrote my father's letters; and I did occasional errands.

Title of a book.

NOTE 1. A colon is frequently used between the parts of a title of a book when the second part explains the first or

gives particulars of the first. It is also used between the name of the place of publication and the name of the publishing company in the case of a note about a book. (See 373.)

RIGHT. *The American People: A Study in National Psychology.*

RIGHT. *Short Story Writing.* By Walter B. Pitkin. New York: The Macmillan Company, 1912.

Capital after colon.

NOTE 2. An independent sentence after a colon may begin with a capital. (See 102.)

RIGHT. The principal advantage of the motor vessel is this: Oil is often cheaper than coal in actual dollars.

* Before quotations.

54. A colon is sometimes used in place of a comma before a quotation — especially if the quotation is long or formal. (See 15 for the use of the comma.)

RIGHT. A distinguished English critic, Professor Hugh Walker, remarks: "There is no other form of literature in which America is so earnest as in the writing of short stories."

RIGHT. One of the most imaginative of English poets says:

Life, like a dome of many-colored glass,
Stains the white radiance of eternity.

Introductory remarks of speaker.

55. Use a colon after the introductory remarks with which a speaker addresses an audience.

RIGHT. Mr. Mayor, Mr. Secretary, Admiral Fletcher, and Gentlemen of the Fleet: This is not an occasion upon which it seems to me that it would be wise to make many remarks, but . . .

Salutation of letter.

56. Use a colon after the salutation in a letter.
(See **291.**)

RIGHT. Dear Sir: Gentlemen: Dear Mother:

No dash.

NOTE. The better practice is to use the colon without the dash.

4:15 a.m., etc.

57. Use a colon between the hour and minutes in expressions of time spelled with figures.

RIGHT. 4:15 a.m. 12:00 m. 7:49 p.m.

A.M. and a.m.

NOTE. Practice is evenly divided between capitalizing and lower-casing *a.m.*, *m.*, and *p.m.* Some publishers prefer to use a period instead of the colon — 4.15 a.m., 12.00 m., 7.49 p.m.

In printed drama.

58. The colon — less frequently the dash — is sometimes used in printed drama after the name of a character, although the usual mark is the period. (See **5, 66, and 262.**)

RIGHT: TOM: Why are you writing?

OSCAR [*jauntily*]: Because I am a writer.

7. The Dash

General principle.

59. The dash is a mark that is being used more and more by experienced writers with distinctly artistic

effect. Employed intelligently it becomes one of the most valuable devices in conveying a particular shade of meaning. The learner must, however, be cautioned against its indiscriminate and unintelligent use.

Abrupt change.

60. The dash is used to indicate that there is an abrupt change in construction; that a statement is uncompleted; or that an idea has been added as an afterthought.

RIGHT. Eighty railroads failed to earn operating expenses — to say nothing of earning bond interest or dividends.

RIGHT. “No! No!” she whispered. “That is — I think not — I hope ——”

RIGHT. He saw — started — half rose.

RIGHT. This was my first sea voyage and I greatly enjoyed the trip — after I got there.

RIGHT. We should not be surprised if it had precisely the opposite effect — in the United States and England, at least.

No period with dash.

NOTE. If the sentence concludes with the dash, do not use a period in connection with it.

RIGHT. “Why,” stammered Miss Ames, “I — I ——”

Appositive element.

61. Use dashes to set off an appositive element that contains commas or an appositive element that is in the nature of a repetition, an explanation, a correction, or that has the effect of an afterthought. If such an element comes at the end of the sentence, use one

dash before the element and a period at the end. If the appositional item is internal, use a dash before and one after the item. In this latter case the expression becomes virtually parenthetical; and parenthetical expressions are now set off with dashes rather than with parentheses. (See 68.)

RIGHT. In the generation which saw the first and earlier years of the Republic five men stood out — George Washington, Benjamin Franklin, Thomas Jefferson, Alexander Hamilton, and John Marshall.

RIGHT. The world is trying hard now to set up another concept — the superior advantage of mutual confidence and good will.

RIGHT. The tendency is toward pauperization — at any rate toward humiliation.

RIGHT. It is hard to find out about — doubly hard.

RIGHT. The plan — unprecedented in principle, far-reaching in effect, vast in scope — is before Congress.

RIGHT. A smile — roguish, mischievous, almost malicious — flickered across her face.

RIGHT. There is another kind — *real* National efficiency — that is the handmaid of *real* National preparedness.

RIGHT. The World War has destroyed not only men, money, and goods — these can be replaced — but it has also destroyed ideas.

NOTE. See 23, NOTE 2, for a statement of the difference between the use of commas and the use of dashes in setting off appositional or parenthetical elements.

Namely, that is, etc.

62. Use a dash before such expressions as *namely, that is, for example, in fact* introducing an appositional element. (See 16 and 52.)

RIGHT. Only two groups are of the slightest importance as literature — namely, the first and the last.

RIGHT. It shows his knowledge of those principles which are making the American people — that is, the thinking majority of the American people — more reasonably democratic than they have ever been since the days of George Washington.

RIGHT. We are faced with a very difficult problem — namely: how are we to better the condition of the laboring man and lower the cost of living at the same time?

RIGHT. If here and there a tear does shine for an instant, it twinkles through laughter — as, for instance, in the tale “The Woman and the Book.”

Summarizing expressions.

63. Use a dash after an informal enumeration when a summarizing expression is employed to complete the sentence.

RIGHT. Writers, dramatists, sculptors, musicians, artists of the brush — all agree on these essentials.

RIGHT. To catch the suitable suggestions, to hold them fast, and to reject the unsuitable — this is not always easy.

RIGHT. Justice, conciliation, belief that bad government is the chief cause of bad citizens, openmindedness, fair play, sympathy for the oppressed everywhere, a heart attent to the strivings of the inarticulate classes — such were the watchwords and motives of Morley’s public life.

Title of a work.

64. The dash is sometimes used before the name of a work or an authority when either or both follow a quotation.

RIGHT. We are all poets when we read a poem well.
— CARLYLE.

To connect words, letters, or numbers.

65. Use a dash to connect words, numbers, or letters to indicate inclusion.

RIGHT. The January-March quarter; Volumes IV-IX; pages 167-194; the A-C letter file; 1865-1920.

NOTE. As this dash, known as the “en dash” (–) in printing, is shorter than the usual dash, known as the “em dash” (—), it is sometimes mistakenly called a hyphen.

Use in drama.

66. A dash is sometimes used after the name of a character in printed drama, although the usual punctuation is the period. (See **5** and **262**.)

EXAMPLE. THE OFFICER — [*Sharply.*] Well?
THE POET — [*Softly.*] The woman is dead.

Dash not used with comma, etc.

67. According to prevailing practice the dash is not used in connection with the comma, semicolon, or the colon. (See **291** for the undesirable use of the dash with the colon in salutation in letter.) But the dash at the end of a sentence is sometimes followed by an exclamation point or a question mark. (See **60**, NOTE.)

LESS GOOD. They were to cross the “Kala Pani,” — in other words the sea, — which till very lately was one of the most serious caste-infractions.

BETTER. They were to cross the “Kala Pani” — in other words the sea — which till very lately was one of the most serious caste-infractions.

8. Parentheses

General principle.

68. Parentheses are sometimes used to inclose matter that is not essential to the meaning. At the present time parentheses are being replaced by dashes (see **61**), except where the parenthetical element has the form of an independent sentence — that is, begins with a capital and ends with a period or its equivalent — in which case parentheses are used. Where parentheses are used the same pointing outside of the parentheses is observed as would be required were the parenthetical element removed, no mark, of course, ever preceding the first mark of parentheses.

RIGHT. At any rate the Powers agreed (in 1899-1900), in an exchange of notes with the Department of State, to base their future policy . . .

RIGHT. I am asked by many writers to discuss some tendencies in our national literature. (It is assumed that we have a national literature, as of course every self-respecting people must have a literature.) I am expected to tell what is happening to it and to prophesy its splendid evolution.

Figures or letters in text.

69. Figures or letters used in text matter to mark divisions are usually inclosed in parentheses.

RIGHT. The means by which it is proposed to accomplish this are :

- (a) the elimination of every kind of inefficiency and waste ;
- (b) the application both of more honest determination to produce the very best, and of more science and intelligence to every branch of the Nation's work ; together with

(c) an improvement in social, political, and industrial organization; and

(d) the indispensable marshaling of the Nation's resources so that each need is met in the order of, and in proportion to, its real national importance.

Sums of money.

70. Parentheses are sometimes used to inclose the sum of money written with figures when this follows the sum written out. But the present tendency, however — except in legal documents — is to omit one or the other designation of the sum.

RIGHT. Inclosed you will find my check for twenty-five dollars and eighty cents (\$25.80) for which . . .

RIGHT. Inclosed you will find my check for twenty-five dollars and eighty cents for which , . .

RIGHT. Inclosed you will find my check for \$25.80 for which . . .

Stage directions.

71. Parentheses are sometimes used instead of brackets to inclose the stage directions in printed drama. (See **72** and **262**.)

EXAMPLE. CORRESPONDENT (*jotting down something in his notebook*). Fine! Are you a bachelor? (*The unknown man mumbles.*)

9. Brackets

Stage directions.

72. Use brackets to inclose stage directions in printed drama. (See **262**.)

RIGHT. STEELE [*instantly peppery*]. Then I may understand you've decided to go away?

GARAFELIA. No. [*She returns to her work at the sink.*]

Interpolations.

73. Use brackets to inclose interpolations, explanations made in quotations from others, corrections, or to supply omissions.

RIGHT. "All this [study] has instilled into me a more serious conception of a successful lawyer."

RIGHT. "The French, the Americans — all the Allies — are fighting side by side for humanity and justice. [Cheers.] Every word uttered against one of our Allies is a word uttered against France and right." [Prolonged applause.]

10. Ellipsis Marks

Omissions.

74. Three periods, called ellipsis marks, are used to indicate the omission of one or more words, especially in reproducing a long quotation when only a part of it is required. The three periods are in addition to any point needed at the place at which the ellipsis begins. Thus, if an ellipsis occurs between two sentences, four periods, one of which is the actual period of the first of the two sentences, will appear.

RIGHT. "Miss Roof tells the story with an admirably sympathetic touch. . . . No one who knew Chase . . . will fail to read this book."

11. The Apostrophe

Possessive case.

75. The principal use of the apostrophe is to indicate the possessive case. (See **225-230** for a full discussion.)

RIGHT. lady's cloak; Burns' poems; men's hats; his son-in-law's business; somebody else's fault; one's rights.

Omission of a letter or letters.

76. The apostrophe is used to indicate the omission of a letter or letters in a word. (See **242**.)

RIGHT. I'm afraid you're not having a good time. Don't go yet. We haven't had dinner.

RIGHT. o'clock; jack-o'-lantern; will-o'-the-wisp.

Omission of century in a date.

77. The apostrophe is used to indicate the omission of the century in a date.

RIGHT. Such was the case in '61.

RIGHT. The bubble burst in the late 'eighties; and in the early 'nineties a profound agrarian depression gripped the land.

Plural of figures and letters.

78. The apostrophe is used to indicate the plural of letters and figures. But the plural of words should not have the apostrophe. (See **223**.)

RIGHT. Dot your *i*'s, cross your *t*'s, and make your *7*'s to look less like *9*'s.

RIGHT. Watch your *p*'s and *q*'s.

RIGHT. You have too many *twos* in your answer.

RIGHT. Guard against an overabundance of *ands* and *buts*.

12. Quotation Marks

Direct quotation.

79. Use quotation marks to denote direct discourse. (For capitals see 97.)

RIGHT. He next asked me, "Can you handle a car?"

RIGHT. The immortal deliciousness of Dogberry lies in his words: "Oh, that he were here to write me down an ass!"

RIGHT. "Ting-a-ling-ling-ling!" shrieked the telephone.

"Y-e-s?" crooned the bride.

"Is this Mrs. — Mrs. Fraser Hartley?" rumbled the voice in the telephone.

"It is!" boasted the bride.

"Um — m," faltered the voice in the telephone. "Er — r — r — r, that is to say, I have a message for you — it's something about your husband!"

"Oh, my goodness!" gasped the bride. "Has anything happened to Fraser?"

Paragraphing dialogue.

NOTE. In writing dialogue it is to be remembered that a new paragraph is demanded with each change of speaker no matter how brief the previous speech may have been and no matter how often the speaker changes. (See 260.)

Quoted matter of several paragraphs.

80. When quoted matter continues for several paragraphs or stanzas, use quotation marks at the beginning of each paragraph or stanza and at the end of the last. In modern printing, however, quoted matter is usually

printed in smaller type and is indented slightly from both margins. No quotation marks are then needed to make plain that the extract is quoted. (See 261.)

Quoting a line of verse.

81. When the quotation is an entire line or more of verse, write the quotation on a separate line, using quotation marks. If printed, however, the quotation is usually put into smaller type and the quotation marks are omitted. (See 258.)

RIGHT: Well may we wonder
 “How can others dare to do
 The things we do not care to do!”

Well may we wonder
 How can others dare to do
 The things we do not care to do!

Titles.

82. Use quotation marks to indicate the title of a production that does not occupy a whole volume — such as a short story, a poem, a play, an article from a magazine, a chapter from a book. (For titles of volumes, magazines, and newspapers see 136.)

RIGHT. “The Other Woman”; “A Harlem Tragedy”; “Three Pills in a Bottle”; “The Raven.”

RIGHT. You see I have sold a piece to the *Poultry Grower’s Journal* on “Mobilizing the Incubator.”

NOTE. In the case of very well-known productions the article at the beginning of a title is usually omitted when a possessive precedes the title.

RIGHT. Poe’s “Raven”; Longfellow’s “Courtship of Miles Standish”; Hale’s “Man Without a Country.”

Single quotation marks.

83. Use single quotations for any matter requiring quotation marks that occurs inside of the double quotation marks.

RIGHT. "How much of this substance is 'incompetent, irrelevant, and immaterial'?" he must ask himself.

RIGHT. "Have you ever read White's 'King of Boyville'?" the instructor asked.

NOTE. The *Atlantic Monthly* uses single quotation marks for a first quotation and double marks for quoted matter within quoted matter.

To center attention.

84. Quotation marks are sometimes used to center attention upon a particular expression or to denote a technical, unusual, or ironically used expression. But care must be taken not to overuse quotation marks for this purpose.

RIGHT. Then crept in the "loose" usage.

RIGHT. The originality of Shakespeare evidently did not lie in invention of plots, which he "lifted" with a royal hand.

RIGHT. Let us take our terms from the bright lexicon of the reviewer. It presents to us a "transcript," "a cross-section," "a slice," "a photographic" or "cinematographic" reproduction of life.

NOTE 1. Quotation marks are sometimes used instead of italics (see **135**) to designate a word, figure, or letter spoken as such and not used to represent the respective idea.

RIGHT. The word "patriot" does not occur once.

NOTE 2. Some publishers prefer to use single quotation marks in all these cases.

Proverbial and slang expressions.

85. As a rule do not put quotation marks around a proverbial expression or a familiar extract or quotation. As a rule do not put quotation marks around a slang expression or a colloquialism.

RIGHT. It is clear enough to him now that honesty is the best policy.

RIGHT. The opinion is growing that it is not enough to make the world safe for democracy.

RIGHT. I wonder what will folks say.

Position of points.

86. Always place the period and the comma inside the quotation marks. Place the exclamation point, the interrogation point, the semicolon, and the colon inside the quotation marks when they are a part of the quotation; otherwise place them outside.

13. The Hyphen**Word division.**

87. Use a hyphen at the end of a line when a part of a word is carried over to the next line. (For the proper division of words see Chapter Seven.)

Suffixes and prefixes.

88. The hyphen is often used with a suffix or a prefix that is not complete in itself.

RIGHT. Adjectives ending in *-able* and *-ible* cause much confusion in spelling.

Syllabication.

89. The hyphen is used to denote the syllables of a word.

RIGHT. Note that *prac-ti-cal* has three syllables but that *prac-ti-ca-ble* has four.

Compound words.

90. The hyphen is used between the parts of some compound words. (For a full discussion see Chapter Six.)


Dash.

91. The dash — often called a hyphen — is used to denote inclusion. (See **65**.)

RIGHT. the April–May issue; the D–G section; the war of 1861–65.

14. The Caret**Omission.**

92. Use the caret at the point at which an omission occurs. Write the part omitted just above the caret, or else write it in the margin opposite.

RIGHT. His embarrassment was ^{painful}  to see.

CHAPTER TWO

CAPITALS

General principle.

93. THERE are certain conventional uses of capitals which are very generally accepted and which give little trouble. The principal use — to indicate proper names and equivalents — causes difficulty at times, for it is not possible to classify words arbitrarily as proper or common nouns. Many nouns may be either; consequently, a decision regarding capitalization may often be reached only by noting how the noun functions in the given situation. As a guiding principle it may be noted that a noun functioning as a proper name is highly specific in its application. At times a noun is specific in its application and is therefore to be capitalized as a proper noun and in another place the same noun is general in its application and is to be lower-cased (*i.e.*, written with a small letter) as a common noun. For instance, in a small community the expression *high school*, standing specifically for a certain educational institution, may rightly be regarded as a proper name and be capitalized. One might then write for a local paper: "We take great pride in the work of our High School." In writing the same item for a person in another locality one would properly write: "We take great pride in the work of our high school," lower-casing the expression

high school; for to this second person it does not mean a specific educational institution but simply a division of a general educational system. This principle of the specific or general significance of a word explains why in a school publication, for example, such terms as *Freshman, Sophomore, Junior, Senior, Senior Class, President, Registrar, Superintendent, Master of Arts, Baccalaureate Sermon, the College, the High School, the Faculty, the Student Council* may rightly be capitalized (see 108). For the reader of the school publication these terms are highly specific. A newspaper or magazine of general circulation will usually lower-case them, for in such a publication they have no longer a specific application. Thus the same word may be specific for one reader and general for another; whether to capitalize depends then at times largely on who is to be the reader. As most writings appeal to a fairly wide reading public, it follows that such words are more often lower-cased than capitalized.

Literary and newspaper practice.

94. There is some variation in the use of capitals as between literary and what may be called newspaper practice. In newspapers many words are lower-cased which are written with capitals according to literary practice.

NEWSPAPER USAGE. Ohio river; Atlantic ocean; Monroe doctrine; the league of nations; the civil war; the nation, the administration, the government (meaning the United States); senator; the army (meaning the United States Army); Washington university; Beloit college; Main street; Fifth avenue; national (referring to the United

States); congressional; constitutional (referring to the Constitution of the United States); senatorial; presidential; the peace treaty; the woman suffrage amendment.

LITERARY USAGE. Ohio River; Atlantic Ocean; Monroe Doctrine; the League of Nations; the Civil War; the Nation, the Administration, the Government (meaning the United States); Senator; the Army (meaning the United States Army); Washington University; Beloit College; Main Street; Fifth Avenue; National (referring to the United States); Congressional; Constitutional (referring to the Constitution of the United States); Senatorial; Presidential; the Peace Treaty; the Woman Suffrage Amendment.

NOTE. As a result of the great influence of newspapers the tendency in printing is away from capitals and toward the greater use of small letters. It will be noted that many new expressions are at first printed with capitals in the daily papers; but as they become commoner and commoner — that is, tend to lose their highly specific character — the capitals are replaced by small letters. At first the papers printed *Bolshéviki*, *Bolshévist*, *Bolshévism*, *the Fourteen Points*, *the League of Nations*, *the Peace Conference*, etc. Now they regularly print *bolshéviki*, *bolshévist*, *bolshévism*, *the fourteen points*, *the league of nations*, *the peace conference*.

Literary usage preferred.

95. For all except specifically journalistic writing literary usage in the matter of capitals is to be preferred. But guard against over-capitalization. Have a definite reason for every capital; or, to put it another way, when in doubt do not capitalize. As newspaper and literary practice tend to overlap at many points, only one rule can be formulated to cover all cases: Be *consistent* in the use of capitals.

1. Conventional Uses of Capitals

First word.

96. Capitalize the first word of every sentence and the first word of every line of poetry.

RIGHT. My mother's hands are cool and fair,
They can do anything.
Delicate mercies hide them there
Like flowers in the spring.

First word of quotation.

97. Capitalize the first word of an exact quotation if the original began with a capital.

RIGHT. She exclaimed in bewilderment, "What shall I do?"

NOTE. When the quoted expression becomes an actual part of the sentence, the capital is not required.

RIGHT. Of him it could truly be said that "none knew him but to love him, none named him but to praise."

Words of titles.

98. Capitalize all important words of a title.

RIGHT. *The Advance of the English Novel*, by W. L. Phelps.

RIGHT. "An Occurrence up a Side Street" first appeared in the *Saturday Evening Post*.

NOTE. Articles, prepositions, and conjunctions are not capitalized unless they are first in titles. *The* is capitalized when it is the first word of the exact title of a book, a poem, a story, a chapter, a work of art, etc., but not when it is the first word of the title of a newspaper or, as a rule, of a magazine. (See 136, NOTE 1.)

I and *O*, but not *oh*.

99. Capitalize *I* and *O*, but not *oh* except at the beginning of a sentence. (For the difference between *O* and *oh* see 231.)

RIGHT. "Oh, oh, oh!" the little girl sobbed.

RIGHT. They sought, O Albion, next thy sea-encircled coast.

Personified expressions.

100. Capitalize expressions strongly personified.

RIGHT. Captain MacWhirr is as stupid as Destiny itself; and in this adventure seems to defeat Destiny.

WHEREAS, *Resolved*, etc.

101. Capitalize the first word of a formal resolution; also the words **WHEREAS**, *Resolved*, *Be It Resolved*.

RIGHT. **WHEREAS**, It has pleased God . . . ; *Resolved*, That . . .

NOTE. **WHEREAS** is usually printed in caps and small caps; *Resolved*, or *Be It Resolved*, is usually printed in italics.

First word after colon.

102. Capitalize, as a rule, the first word after a colon when the part following the colon is a complete passage. (See 53, NOTE 2.)

RIGHT. Short themes followed, answering such questions as: Why did you come to the University of Michigan?

RIGHT. There is this consolation, however: If people continue to have as much money to spend as now, the expensive articles will soon lose their social distinction.

RIGHT. To explain: In and around the steel and iron

districts the rate of pay in the Steel Corporation establishes practically every other rate in that district.

Botanical and zoölogical terms.

103. Capitalize the name of a genus, class, or family in botanical and zoölogical terms. Capitalize the name of a species in a botanical term only when it is derived from the name of a person or was formerly the name of a genus. In medical and zoölogical terms the name of a species is never capitalized even though derived from a proper name.

RIGHT. There are three common species of pine — *Pinus Strobus* (white pine), *Pinus Banksiana* (northern scrub pine), and *Pinus virginiana* (Jersey scrub pine). [*Strobus* was formerly the name of a genus; *Banksiana* is derived from the name of a person; *virginiana* is not capitalized.]

RIGHT. *musca domestica* (*common house fly*); *bos americanus* (*American bison*).

2. Capitals for Proper Names and Equivalents

Proper names.

104. Capitalize proper names — names of persons, cities, states, countries, mountains, oceans, rivers, etc. — or epithets used in place of proper names.

RIGHT. William Dean Howells; Columbus; Idaho; France; Rocky Mountains; Atlantic Ocean; Mississippi River; Old Hickory; the Queen City; the Buckeye State; the Father of Waters.

Foreign names.

NOTE. *Van* in Dutch names is always capitalized; but *von* in German names is never capitalized except at the begin-

ning of a sentence. Particles like *de*, *du*, *la*, *le* in French names are capitalized unless they stand with a title or with a Christian name, in which case they are not capitalized.

RIGHT. Steven Van Rensselaer; Henry van Dyke [an exception]; Prince von Buelow; Hermann von Helmholtz; De Maupassant; Guy de Maupassant; La Salle; Antoine de la Salle.

Proper adjectives.

105. Capitalize adjectives derived from proper names.

RIGHT. American; Virginian; French; English; Euclidean geometry; Herculean task; Indian warfare; the Polish army; a Chinese fan.

NOTE. Where thought of the original name as a proper name has vanished, the adjective is not capitalized. Verbs made from proper names are rarely capitalized.

RIGHT. A china doll (*but* a Chinese doll); india ink and india rubber (sometimes still written *India ink* and *India rubber*); gothic type (*but* Gothic architecture); manila paper; morocco leather; a japanned metal base; biblical or Biblical; scriptural or Scriptural; pullman or Pullman.

RIGHT. to italicize; to romanize; to pasteurize (sometimes written *Pasteurize*); latinize; anglicize.

Common nouns.

106. Capitalize common nouns used as proper nouns or used to give special distinction.

RIGHT. There is no sin against Truth so common, and yet so grave, as the sin of picking and choosing facts to fit a theory.

RIGHT. Grandfather has planned my future, but what I want is my Now.

Subjects of study.

107. Capitalize names of subjects of study derived from names of countries. But do not capitalize names of the other subjects of study unless they are used as parts of proper names — as in the name of a specific department in a school or college.

RIGHT. Latin; Greek; French; German; Italian; English; English composition; English literature; rhetoric; algebra; mathematics; chemistry; botany; zoölogy; history; the Department of History; the Department of English Literature; the Department of Chemistry; the Department of Rhetoric.

RIGHT. I am taking English composition, English literature, French, mathematics, and music.

RIGHT. I must see the head of the Department of Rhetoric and English Composition first; then I shall confer with Dr. Carson, head of the Department of Political Science.

Terms that become proper nouns.

108. Capitalize any term that, because of its specific application, has become for the intended readers a proper name. Many school terms thus become proper names and are capitalized. Within a business organization such terms as *Company*, *Firm*, *Factory*, *Manager* may become proper names and be rightly written with capitals even when they stand alone. (See 93.)

RIGHT. All Freshmen are required to take a three-hour course in Freshman English throughout the year. [From a college catalogue.]

RIGHT. A Junior stopped me the other day and asked me if I was a Sophomore. I replied most emphatically that I was

a Freshman and proud of it — prouder than if I had been a Senior. [From a student's theme.]

RIGHT. The new student will go first to the Committee on Admission. As soon as his credits have been checked up he will go to the President, from whom he will receive a card admitting him to registration. He will next go to the Registrar, who will make out his course of study. Lastly he will proceed to the Treasurer, to whom he will pay his bills. [From a college manual of directions.]

RIGHT. The Company will send out a copy of the General Manager's report within the next ten days. [From a letter to the firm's agents.]

School terms.

NOTE. When such terms as *freshman*, *sophomore*, *junior*, *senior*, *principal*, *president*, *firm*, *manager* have no specific significance as far as the intended readers are concerned, they may properly be written without capitals. However, some publishers prefer to capitalize many school terms — *Freshman*, etc., *Master of Arts*, *Commencement* — at all times.

RIGHT. College freshmen should be required to do less writing and more thinking. [From a magazine of general circulation.]

RIGHT. The president of the company testified that the general manager had been dismissed for disloyalty. [From a newspaper.]

Nationalities and races.

109. Capitalize names of nationalities, races, and tribes of people.

RIGHT. Scotch; Swedes; Swiss; Jews; Celts; Indian; Apache Indians; Caucasian; American; Canadian; a Frenchman; Filipino; Irishman; Spaniards.

NOTE. The exceptions are *gipsy* and *negro*. But *Negro* used in the ethnic sense — meaning the race — is capitalized.

Days, months, seasons.

110. Capitalize the days of the week, the months of the year, holidays, and church days. But do not capitalize the names of the seasons.

RIGHT. Monday, Tuesday; January, April, August; Christmas, Thanksgiving, Fourth of July, Labor Day, Easter, Good Friday.

RIGHT. summer, autumn, fall, winter, spring.

Bodies of solar system.

111. Capitalize the names of all the bodies of the solar system except *earth*, *sun*, and *moon*. Also capitalize the names of other heavenly bodies.

RIGHT. Mars, Jupiter, Neptune; sun, earth, moon; the Milky Way, the Southern Cross, the Dipper.

Title before name.

112. Capitalize titles of office, or abbreviations of titles, written before the name of the holder.

RIGHT. President Hadley, Secretary Stokes, Treasurer Day, Dean Jones, Director Chittenden, Admiral Chester, and Captain Overton . . .

RIGHT. Fuel Commissioner Garfield; Director General of Railroads Walker D. Hines; Vice Admiral Sims; Major General George W. Goethals; Maj. Gen. George O. Squire; Dr. J. D. Thompson; Professor W. L. Phelps.

Ex-.

NOTE. The particle *ex-* prefixed to a title is never capitalized except at the beginning of a sentence.

RIGHT. Ex-President Taft and ex-Senator Burton spoke in favor of the League of Nations.

Title after a name.

113. Do not capitalize titles following a name. (See **115**, NOTE, for an exception.)

RIGHT. Mr. G. P. Gould, vice president of the Fuel Engineering Company. Mr. O. P. Stewart, assistant superintendent of public instruction. Mr. James M. Cox, governor of Ohio.

RIGHT. Gilbert N. Lewis, professor of chemistry and dean of the college of chemistry in the University of California, has been granted a leave of absence.

Titles standing alone.

114. Capitalize a title of office or honor standing alone and meaning for the given reader the present incumbent — that is, used as a true equivalent of the man's name. But do not capitalize such titles used in a general sense or used so that they may apply indefinitely to several persons. (For titles of high government officers see **127**.)

RIGHT. The order of promotion is brigadier general, major general, and general.

RIGHT. His attitude toward the Général was sublime. [The context shows *General* to mean General Pershing.]

RIGHT. He selected twenty-seven colonels for the test.

RIGHT. It is not time yet to estimate the Colonel's influence on the politics of his day. [The context shows *Colonel's* to refer to Theodore Roosevelt.]

RIGHT. Absences in the future will be reported by each professor to the Registrar, who will see that a complete list is

handed to the Dean each day. [From a college bulletin. Context shows that *Registrar* and *Dean* stand specifically for Registrar Mitchell and Dean Post.]

RIGHT. There will be a meeting of college registrars and deans in Chicago next month.

RIGHT. A number of governors have recently been elected to the Senate.

RIGHT. The governor of Ohio has the right of veto; the governor of Michigan has not.

RIGHT. The Governor is expected to arrive at thirty. [Context shows *Governor* here to mean Governor Smith.]

RIGHT. The Nineteenth Century Club had a president and also a dozen or score of vice presidents. Its first secretary was George W. Wickersham (afterwards attorney general of the United States); and its second secretary was William Travers Jerome (afterward district attorney of New York City).

President.

115. Capitalize *President* (meaning *President of the United States*), or any synonym, with a proper name, standing alone, or following a proper name.

RIGHT. After the President had read the letter he put on his hat and went immediately to the Navy Department.

RIGHT. He informed the Chief Executive that he believed he could purchase the engine for \$50,000.

RIGHT. It was a historic moment when M. Poincaré, President of the French Republic, greeted Woodrow Wilson, President of the American Republic.

NOTE. As a matter of respect it is highly desirable to capitalize under all circumstances *President*, *President of the United States*, *Nation*, *Government*, *Administration*, *Govern-*

mental, and *National* (referring specifically to the Government of the United States). (See 128.)

Academic honors.

116. Capitalize abbreviations of academic honors. As a rule capitalize a degree spelled out.

RIGHT. Charles L. Williams, A. M., L. H. D.

RIGHT. The following degrees are conferred by the University: Master of Arts, Master of Science, Doctor of Philosophy.

Words of relationship.

117. Capitalize words indicating relationship when used with a proper name or when used alone specifically as the equivalent of a proper name.

RIGHT. He glanced at Aunt Celestia.

RIGHT. It may take time to pacify Grandfather.

RIGHT. "You take her in, Mother," said she. "I'll help Father unhitch."

NOTE. When the word indicating relationship is used without a proper name and is preceded by a possessive, it is not capitalized.

RIGHT. Your father, my mother, and Bob's uncle are brothers and sister.

Parts of the world.

118. Capitalize expressions — nouns and adjectives — designating parts of the world and not merely points of the compass.

RIGHT. The East; the West; the Pacific Northwest; the Far West; the Middle West; the Coast [meaning the

Pacific Coast]; the Orient; the North; the South; a Southerner; a Middle-Western city.

RIGHT. He must have a fundamental conception of the social problems of the South and an ability to secure the coöperation of both South and North.

RIGHT. We have just reversed our traditional Eastern [meaning *Asiatic*] policy to accommodate Japan.

RIGHT. The West in itself is a romance.

RIGHT. And we all go — Northerners and Southerners.

RIGHT. All the skilled mechanics of the Western railways should be transferred to the East. [Here both *Western* and *East* refer to geographical sections of the United States.]

Political, religious organizations, etc.

119. Capitalize the names of political, religious, industrial organizations, etc., and the names of their adherents. (See **123**.)

RIGHT. Methodist Episcopal Church [denomination]; Protestant; Catholic; Jew; Jewish; Democrat; a Socialist; the American Federation of Labor; the Bricklayers' Union; the Republican Party; Industrial Workers of the World.

Common noun as part of a proper name.

120. Capitalize any common noun when it becomes a component part of a proper name. (This is the prevailing practice, but it should be noted that the usual newspaper practice is to lower-case such words.) (See **94**.) In **121–124** following are given the specific applications of this principle.

Generic term for political division.

121. Capitalize a generic term for a political division — such as *City*, *Township*, *County*, *State*, *Republic*,

Empire — when it becomes an organic part of a proper name.

RIGHT. New York City; Atlantic City; Union Township; Licking County; Keystone State; Holy Roman Empire; the French Republic; the Southern States; the New England States; the Pacific Coast.

Generic term for geographical division.

122. Capitalize a generic term for a geographical division — such as *Bay, Gulf, Island, Lake, Mountain, Mount, Ocean, Peak, Range, River, Sea, Valley* — when it becomes an organic part of a proper name.

RIGHT. Cape Cod Bay; Bay of Fundy; Persian Gulf; Gulf of Mexico; Long Island; Salt Lake; Lake Erie; Black Mountain; Cascade Mountains; Mt. Hood; Mount Shasta; Pike's Peak; San Bernardino Range; North Sea; Sea of Marmora; Mississippi Valley; Valley of Death; Ohio River.

Generic term for political, religious organization.

123. Capitalize a generic term for a political, religious, social, commercial, industrial organization — such as *Party, Church, College, High School, Club, Company (Co.), Union, Federation* — when it becomes an organic part of a proper name.

RIGHT. the Democratic Party; the Methodist Church (meaning the denomination); Amherst College; Hyde Park High School; the Lotos Club; the Carpenter's Union; the American Academy of Arts and Letters; the Pan-American Union; Ohio State University; the State University of Iowa; the National Educational Association.

NOTE 1. When such terms are used in a general sense they are not capitalized — *political parties, labor unions, associations of colleges and high schools*.

Church; State and Church.

NOTE 2. The word *church* is capitalized when it is used in the sense of a denomination, when it becomes an organic part of a proper name of a congregation, and when it stands alone in the expression *State and Church*. It is not capitalized when it refers in general to a congregation or a building.

RIGHT. The Rev. Dr. Charles A. Eaton, of the Madison Avenue Baptist Church, has resigned.

RIGHT. The Baptist, Methodist, and Christian churches will hold union services during the summer.

RIGHT. It is a wholesome thing not only for the State, but for the Church.

Avenue, street, etc.

124. Capitalize such a generic term as *Street, Avenue, Building, Block, Square, Park* when it becomes an organic part of a proper name.

RIGHT. Fourteenth Street; Fifth Avenue; Woolworth Building; the Stimson Block; Franklin Square; Goodale Park.

Historical events, etc.

125. Capitalize names of important historical events, periods or epochs of time, state documents, legislative enactments, etc.

RIGHT. the Reformation; the Civil War; the Middle Ages; the Dark Ages; the Renaissance; the Battle of the Marne; the Declaration of Independence; the Constitution (meaning the Constitution of the United States); the League of Nations Pact; the French Revolution; the Monroe Doctrine; the Minimum Wage Law; the Grand Canyon Park Bill; the Woman Suffrage Amendment.

Legislative bodies.

126. Capitalize titles of legislative, executive, and judicial bodies and important divisions of such bodies.

RIGHT. Congress; the House; the Senate; the Supreme Court; the Navy Department; the Department of Agriculture; the Bureau of Education; the Shipping Board; the Interstate Commerce Commission; the United States Department of Justice; the United States Circuit Court; the War Finance Corporation; the House of Commons; Parliament; the Chamber of Deputies; the Interallied Conference.

RIGHT. The House, after adopting the Senate's plan, returned to the Administration's proviso.

Titles of high office.

127. As a matter of courtesy, titles of high office are usually capitalized whether they stand for a specific man or not. (See **114.**)

RIGHT. a Senator; a Congressman; a Justice of the Supreme Court; the Speaker (meaning the Speaker of the House of Representatives); the Chairman of the Ways and Means Committee.

RIGHT. The President advises Congressmen to come to Washington prepared to transact the business of the Government without delay.

Government, etc.

128. Capitalize *Government*, meaning the *Government of the United States*, and various synonyms for it — such as *the National Government*, *the Federal Government*, *the Nation*, *the Administration*. But do not capitalize *government* used in a general sense.

RIGHT. In doing this, the President said, he could be assured of the Government's support.

RIGHT. With such men to lead, the Nation can march to glory unimpeded.

RIGHT. More than a year and a half elapsed before the Administration turned from words to deeds.

RIGHT. The Federal Government has taken over the railroads.

RIGHT. This is a government of the people. To be ultimately successful, government must be just this.

National.

NOTE. The word *national* is regularly capitalized when it precedes a word that is capitalized — as in *National Government*. There is good authority for capitalizing *national* standing alone when it refers specifically to the Government of the United States. (See 115, NOTE.)

RIGHT. Mr. Gillett is intimately acquainted with all branches of service in our National Government.

RIGHT. We have in no legal sense a National holiday.

RIGHT. It is an American creation that appeals to our National pride.

State.

129. Capitalize the expression *State* — used as an adjective or a noun — when it means specifically one of the United States. Lower-case when it is used in a general sense.

RIGHT. Our State Government has yet received no intimation that the Federal Government will assist. [Context shows *State* here to refer specifically to New York.]

RIGHT. The State must increase its revenue for school purposes in some way or else give up its position as a leader in education. [Context shows *State* to mean Ohio.]

RIGHT. Absolute divorcement of municipalities from state politics is essential.

RIGHT. One is struck by the remarkable individuality of the states, towns, and cities of the West.

NOTE 1. This is the principle followed by the *Government Style Book*, which wields great influence in the whole matter of capitalization of Government terms. Some publishers capitalize the word *State* under all circumstances, as a noun or as an adjective, referring specifically or in a general way to one of the United States. It should be noted, however, that the practice is growing to lower-case the word even when used as a noun to mean one of the United States.

NOTE 2. Such expressions as *Territory* and *Dominion* are capitalized when they refer specifically to an organized political division.

RIGHT. Premier Borden announced that this provincial bill will be given the powerful support of Dominion law.

State and Church.

NOTE 3. The word *State* is capitalized in the expression *State and Church*. (See 123, NOTE 2.)

Army and Navy.

130. Capitalize *Army* and *Navy*, meaning the Army and Navy of the United States, and various specific divisions.

RIGHT. The National Army; the First Army; The Rainbow Division; the First Division; the 42nd Division; the Marines; the Fourth Regiment; the 102nd Cavalry; the Convoy Fleet; the Battleship Squadron; the Atlantic Fleet.

RIGHT. That spirit is responsible for a new era in the Army.

RIGHT. The Navy's readiness is a matter of pride.

RIGHT. The failure of the Army and Navy bills has already done immeasurable harm.

NOTE. When used in a general sense *army* and *navy* are not capitalized.

RIGHT. He thinks he would rather be in the army than in the navy; for he greatly prefers army life.

Names for the flag.

131. Capitalize various synonyms for the flag.

RIGHT. the Star-Spangled Banner; Old Glory; ~~the~~ Stars and Stripes.

Deity, Bible, etc.

132. Capitalize the names or synonyms for Deity or any member of the Trinity. Capitalize *Virgin Mary*, *Bible*, *Testament*, *New Testament*, *Scriptures*, *Gospels* (when referring to the four memoirs of Christ, but not when referring to the whole Testament), the names of the books of the Bible, etc., and various sacred books.

RIGHT. God; the Almighty; our Father in Heaven; Holy Writ; the Epistles of Paul; the Gospel of Mark; Revelation; the Koran; the Talmud; the Beatitudes; the Lord's Prayer; the Ten Commandments; the Sermon on the Mount.

NOTE. In ordinary discourse pronouns, except *who*, *whom*, or *whose*, referring to Deity, are capitalized.

RIGHT. Jesus spoke of Himself as the Light of the World, but He never meant that . . .

CHAPTER THREE

ITALICS

General principle.

133. CAREFUL printers and publishers are extremely punctilious in their use of italics. Although the subject does not receive so much attention in the case of the hand-written manuscript, the influence of publishers is being felt; and the accurate use of italics is coming more and more to be expected of the writer. Italics may be indicated in a written or typewritten manuscript by drawing one line under the expression to be italicized.

Foreign terms.

134. Use italics for foreign expressions which have not been incorporated into the English language.

RIGHT. A *rapprochement* has been hard to reach.

RIGHT. A departure from our accustomed attitude of *laissez faire* would seem to be imperative.

NOTE 1. Such expressions as the following have become so common that they are no longer put into italics even though the original accent marks are retained.

| | |
|--------------|-------------|
| ad valorem | a priori |
| aide de camp | apropos |
| à la carte | attaché |
| Alma Mater | bas-relief |
| a posteriori | bric-à-brac |

| | |
|------------------------------------|--|
| café | lèse majesté |
| carte blanche | mêlée |
| chargé d'affaires | née |
| clientèle | nom de plume |
| connoisseur | papier mâché |
| coup d'état | per annum |
| crêpe | per capita |
| débris | per centum, <i>or</i> per cent., <i>or</i> |
| début | per cent |
| décolleté | porte-cochère |
| dénouement (<i>or</i> dénouement) | prima facie |
| dilettante | protégé (masculine) |
| élite | protégée (feminine) |
| ennui | questionnaire |
| entrée | régime |
| exposé | résumé |
| façade | señor |
| facsimile | sobriquet |
| fête | table d'hôte |
| fiancé (masculine) | tête-à-tête |
| fiancée (feminine) | vis-à-vis |

NOTE 2. The following expressions used in references are usually italicized : *ad loc.*, *et al.*, *ibid.*, *idem*, *infra*, *loc. cit.*, *passim*, *sic*, *supra*, *s. v.*, *vide*.

Word or figure as such.

135. Italics are as a rule used instead of quotation marks to designate a word, figure, or letter spoken as such and not used to represent the respective idea. (See **84**, NOTE 1.)

RIGHT. Which is the proper orthography, *gipsy* or *gypsy*? *controller* or *comptroller*? *cheque* or *check*? *rhyme* or *ryme* or *rime*?

Titles of books, etc.

136. Use italics to designate titles of magazines, newspapers, and books, and in general of any separately published composition. (See **82** for quotation marks with titles.)

RIGHT. The most satisfactory general bibliographies of standard drama are Barrett Clark's two bibliographical volumes, *The Continental Drama of Today* and *The British and American Drama of Today*, and Chandler's *Aspects of Modern Drama*.

RIGHT. *Harper's Magazine* ; *Scribner's Magazine* ; the *Atlantic Monthly* ; the *Outlook* ; the *Literary Digest* ; *Collier's Weekly* ; the *Saturday Evening Post* ; the *Yale Review* ; the *New York Times* ; the *Columbus Evening Dispatch* ; the *Indianapolis News*.

The and A as part of a title.

NOTE 1. When *The* — or *A* or *An* — is the first word of a title of a book, it is capitalized and italicized. But *the* as the first word of a title of a newspaper or magazine is neither capitalized nor italicized. According to prevailing practice the name of a town or city is disregarded as a part of a title of a newspaper and so is not italicized.

RIGHT. *The Mirthful Lyre* ; *A Book of Prefaces* ; the *English Journal* ; the *Theatre Arts Magazine* ; the *New York Evening Post*.

NOTE 2. In the case of well-known productions an article as the first word of a title is usually omitted when a possessive precedes the title.

RIGHT. *The Four Million*, O. Henry's *Four Million* ; *The House of the Seven Gables*, Hawthorne's *House of the Seven*

Gables ; the *Saturday Evening Post* ; the Curtis Company's *Saturday Evening Post*.

Ships.

137. Use italics for names of ships.

RIGHT. the *Lusitania* ; the U. S. S. *New York* ; the *Leviathan* ; the *Morning Glory* ; *Shamrock IV*.

Resolved.

138. Use italics for *Resolved* in formal resolutions.
(See 101.)

For emphasis.

139. Use italics for words or phrases that are to be emphasized or when italics lead to greater clearness. But guard against the overuse of italics for this purpose.

RIGHT. Assemble, *assemble*, ASSEMBLE over here !

RIGHT. While it is not proposed as *the* solution, it is a solution that I believe is worthy of careful consideration.

RIGHT. At least be *consistent* in the use of capitals.

Stage directions.

140. Use italics to designate stage directions in printed drama. (See 262.)

RIGHT. DENOM [*stepping back a bit*]. You forget, gentlemen ; I didn't ask your permission. [*He backs toward the couch, smiling. He starts to take the cork from the bottle.*] Remember, read my directions.

CHAPTER FOUR

ABBREVIATIONS

General principle.

141. IN technical matter — such as footnotes, bibliographies, indexes — certain abbreviations are permissible; but in formal composition abbreviations as a rule should be avoided. When in doubt write an expression out.

Co., &, etc.

142. Do not abbreviate any part of the name of a business firm unless such abbreviation is sanctioned by the firm itself. This applies especially to such expressions as *Company, Brother, Brothers, and.*

RIGHT. J. K. Langdon and Company; D. Appleton & Co.; Dodd, Mead & Company; Strathmore Paper Company; Harper & Brothers; G. & C. Merriam Co.; the Pennsylvania Railroad; Curley Bros.

NOTE. The *Government Style Book*, p. 32, says, "Use &, Bro., Bros., Co., (*Ltd.*), (*Inc.*), and (*Cor.*) in all cases in firm or corporate names." But the prevailing practice is as given above.

Titles.

143. Do not abbreviate civil or military titles in ordinary text matter. The exceptions are *Mr., Messrs., Mrs., Dr., Rev., Hon., Esq.* (see **279**), and the French titles *M., Mme., and Mlle.*

RIGHT. President Wilson; General John J. Pershing; Major General Goethals; Mr. Thomas A. Edison; Messrs. Weber and Fields; Mrs. Thomas A. McClain; Dr. J. D. Thompson; Rev. Blaine Kirkpatrick; Hon. Judson Harmon; Edward A. Baker, Esq.; Colonel E. A. House; Lieutenant Colonel Theodore Roosevelt.

NOTE. Titles are regularly abbreviated in military communications. Newspapers as a rule abbreviate titles; and the Government *Style Book*, p. 34, authorizes such abbreviations. But the prevailing practice is as given above.

Newspaper style: Maj. Gen. Omar Bundy; Col. Morrow; Lieut. Col. M. J. Henry; Prof. S. C. Derby.

United States.

144. Do not abbreviate *United States* to *U. S.* except as a part of the name of a ship.

RIGHT. the United States Army; the United States Department of Agriculture; the U. S. S. *Brooklyn*.

NOTE. In technical matter — footnotes, etc. — the abbreviation *U. S.* is permissible.

States.

145. The name of a state may be abbreviated, especially in the superscription of a letter (see **268**), but the better practice is to write it out. The following are the abbreviations authorized by the Government *Style Book*, p. 33:

Ala. for Alabama.
Ariz. for Arizona.
Ark. for Arkansas.
Cal. for California.

Colo. for Colorado.
Conn. for Connecticut.
Del. for Delaware.
D. C. for District of Columbia.

| | |
|--------------------------|-------------------------------|
| Fla. for Florida. | N. Y. for New York. |
| Ga. for Georgia. | N. C. for North Carolina. |
| Ill. for Illinois. | N. Dak. for North Dakota |
| Ind. for Indiana. | Okla. for Oklahoma. |
| Kans. for Kansas. | Oreg. for Oregon. |
| Ky. for Kentucky. | Pa. for Pennsylvania. |
| La. for Louisiana. | P. I. for Philippine Islands. |
| Me. for Maine. | P. R. for Porto Rico. |
| Md. for Maryland. | R. I. for Rhode Island. |
| Mass. for Massachusetts. | S. C. for South Carolina. |
| Mich. for Michigan. | S. Dak. for South Dakota. |
| Minn. for Minnesota. | Tenn. for Tennessee. |
| Miss. for Mississippi. | Tex. for Texas. |
| Mo. for Missouri. | Vt. for Vermont. |
| Mont. for Montana. | Va. for Virginia. |
| Nebr. for Nebraska. | Wash. for Washington. |
| Nev. for Nevada. | W. Va. for West Virginia. |
| N. H. for New Hampshire. | Wis. for Wisconsin. |
| N. J. for New Jersey. | Wyo. for Wyoming. |
| N. Mex. for New Mexico. | |

Alaska, Guam, Hawaii, Idaho, Iowa, Ohio, Samoa, and Utah should not be abbreviated.

Dates.

146. As a rule do not abbreviate the name of a month (see **269**). Do not use *th*, *rd*, *d*, *st* after the day of the month in the heading of a letter (see **270**). Such forms as April 16th and the 16th of April are permissible in connected discourse.

UNDESIRABLE. Oct. 31, 1919; Aug. 5th, 1920.

BETTER: October 31, 1919; August 5, 1920.

RIGHT. Our attack was to begin on the morning of May 27th.

RIGHT. On the 9th of April we arrived in London.

Common abbreviations.

147. The following list contains some of the commoner abbreviations.

A.B. or B.A. (Latin *Artium Baccalaureus*), Bachelor of Arts.

A.D. (Latin *Anno Domini*), in the year of our Lord.

A.M. or M.A. (Latin *Artium Magister*), Master of Arts.

a.m. or A.M. (Latin *ante meridiem*), before noon.

Anon., Anonymous.

B.C., before Christ.

B.S. or B.Sc., Bachelor of Science.

C.E., Civil Engineer.

cf. (Latin *confer*), compare.

D.C.L., Doctor of Civil Law.

D.D., Doctor of Divinity.

e.g. (Latin *exempli gratia*), for example.

et al. (Latin, *et alii*), and others.

etc. (Latin, *et cetera*), and so forth.

et seq. (Latin *et sequens*), and the following.

ibid. (Latin *ibidem*), in the same place.

i.e. (Latin *id est*), that is.

Jr., Junior.

L.H.D. (Latin *Litterarum Humaniorum Doctor*), Doctor of the Humanities.

Litt. D. (Latin *Litterarum Doctor*), Doctor of Letters.

LL.B. (Latin *Legum Baccalaureus*), Bachelor of Laws.

LL.D. (Latin *Legum Doctor*), Doctor of Laws.

loc. cit. or l.c. (Latin *loco citato*), in the place before cited.

m. (Latin *meridies*), noon.

M.D. (Latin *Medicinae Doctor*), Doctor of Medicine.

M.S. or M.Sc., Master of Science.

MS. or ms., manuscript.

MSS. or mss., manuscripts.

Mus. B., Bachelor of Music.

Ph.D. (Latin *Philosophiae Doctor*), Doctor of Philosophy.

P.M. or p.m. (Latin *post meridiem*), after noon.

pro tem. (Latin *pro tempore*), for the time being.

P.S. (Latin *post scriptum*), postscript.

q.e.d. (Latin *quod erat demonstrandum*), which was to be proved.

q.e.f. (Latin *quod erat faciendum*), which was to be done.

q.v. (Latin *quod vide*), which see.

R.S.V.P. (French *répondez s'il vous plait*), answer, if you please.

Sr., Senior.

s.v. (Latin *sub verbo*), under the word.

vid. (Latin *vide*), see.

viz. (Latin *videlicet*), namely.

vs. (Latin *versus*), against.

v.s. (Latin *vide supra*), see above.

Literary references.

148. The following are some of the common abbreviations used in literary references, footnotes, bibliographies, etc. :

bk. (*plural*, bks.), book.

chap. (*plural*, chaps.), chapter.

col. (*plural*, cols.), column.

Fig. (*plural*, Figs.), figure.

l. (*plural*, ll.), line.

n. (*plural*, nn.), note.

p. (*plural*, pp.), page.

pp. 9-11, pages 9 to 11 inclusive.

pp. 5 f., page 5 and the page following.

pp. 5 ff., page 5 and the pages following.

st. (*plural*, sts.), stanza.

vs. (*plural* vss.), verse.

NOTE. Some other expressions, but not abbreviations, that are commonly used in reference work are :

idem (Latin), the same.

infra (Latin), below.

passim (Latin), everywhere.

sic (Latin), thus.

supra (Latin), above.

CHAPTER FIVE

WRITING NUMBERS

General principle.

149. IN informal discourse, in tabulations and statistics, etc., figures are freely used to represent numbers. But in literary discourse numbers are as a general rule spelled out — especially round numbers, numbers that may be written in one or two words, and numbers used in isolated instances.

Round numbers.

150. As a rule spell out numbers up to one hundred and round numbers above one hundred.

RIGHT. three; seven; ninety-five; seven hundred; sixteen million; one hundred and ten million; fifty-five thousand.

RIGHT. There was an attendance of sixty members representing twenty-one institutions.

RIGHT. The problem of making fifteen hundred salesmen out of fifteen hundred clerks is too human a story to be dealt with in cold figures.

Fractions.

NOTE. Write out fractions in ordinary text matter.

RIGHT. To choose competent subordinates is nine-tenths of good administration.

Numbers in groups.

151. Use figures for numbers above one hundred or where numbers occur in groups or follow each other closely.

RIGHT. 177; 4,865; 2,345,976; 82,001.

RIGHT. In 1908 there were published in the United States 9,273 books; in 1917 the number published was 10,060. In the first year of the war, 1915, the number dropped to 9,734. In 1916 it rose to 10,445.

Numbers as names of streets.

152. As a rule, especially in formal correspondence, spell out names of streets that are numbers up to one hundred, using figures for numbers above one hundred.

RIGHT. 13 Fourth Avenue; 167 East Twenty-third Street; 4 East Forty-second Street; 77 East 114th Street.

NOTE 1. In business practice numbers above ten used as names of streets are usually written with figures. If figures are used for the name of the street, be sure to leave enough space between the house number and the name of the street so as not to cause momentary confusion.

BAD. 42 16 th Avenue.

PERMISSIBLE. 42 16th Avenue.

BETTER. 42 Sixteenth Avenue.

NOTE 2. It is permissible to use *st*, *d*, *th* with numbers used as names of streets, but no period follows *st*, *d*, *th*, for these are contractions and not abbreviations. (See 4, NOTE.)

Sums of money.

153. As a rule write out sums of money in ordinary discourse —

A. Sums of money less than one dollar.

RIGHT. He had just seventy-five cents left.

B. Sums of money occurring in isolated instances.

RIGHT. It amounted to a dollar and five cents.

C. Sums of money used as adjectival expressions.
(See 167 for the hyphen.)

RIGHT. From a pocket the young man drew a two-dollar bill, a one-dollar bill, and some silver.

RIGHT. a two-dollar straw hat; an eighteen-fifty silk shirt; a seventy-five-cent tie.

Sums of money in groups.

154. As a rule use figures for sums of money in groups. Do not use the sign \$ for sums less than one dollar.

RIGHT. I find the following expenses: Two quarts of milk, 26 cents; one pound of beef, 20 cents; eggs, 15 cents; apples, 5 cents; cabbage, 9 cents; potatoes, 10 cents — total, 85 cents; for thirty days, \$25.50. . . . His entire account on a thirty-day basis would then be: Groceries, \$25.50; rent, \$18; heat and light, \$3.50; insurance (\$3000, 20-year pay), \$7.50 . . .

Literary usage.

NOTE. In literary discourse, such as fiction, sums of money may be written out even if several sums occur in a group, provided the statistical character of the sums is not emphasized.

RIGHT. Arthur McArney nervously counted his loose change. It amounted to a dollar and five cents. With the bills, four dollars and five cents. And twelve dollars and sixty-five cents —

Dates.

155. Use figures as a rule for dates. In very formal discourse, such as formal invitations, the dates, including the year, are spelled out. (See **339**.)

RIGHT. March 29, 1920; March the twenty-ninth, 1920; March the twenty-ninth, nineteen hundred and twenty.

Pages, chapters, etc.

156. Use figures for pages, chapters, sections, files, and any other arrangement of data that are designated by numbers.

RIGHT. Page 216, chapter 3, book 2, Volume II.

RIGHT. File 12; Course 101; English 13; Schedule 17; Train 104; Time Table 6.

Percentages.

157. As a rule use figures for the following —

A. Percentages.

RIGHT. More than 80 per cent are of the Lettish race. In Livonia the Germans are 8 per cent of the population, and the Letts and Esths are nearly 90 per cent.

Decimals.

B. Decimals.

RIGHT. It is 99.44 pure.

Ratios.

C. Ratios, as in a listing of votes.

RIGHT. Of the 136 negative votes, 83 came from below Mason and Dixon's line.

RIGHT. It was defeated by a vote of 44 to 16.

Dimensions.

D. Dimensions.

RIGHT. The new canal is 340 miles long. The channels in the new system will be 12 feet deep. The width varies; through canalized rivers and lakes it is at least 200 feet wide; through cuts the minimum bottom width is 94 feet. The largest vessel which may pass through the improved channel must not be more than 300 feet long or 42 feet wide. No boat having a draft of more than $9\frac{1}{2}$ feet will be permitted to use the canal.

Numbers at beginning of sentence.

158. Numbers at the beginning of a sentence must be spelled out no matter how large. In case of a number of several words it is best to recast the sentence so as to avoid beginning with the number.

RIGHT. Thirty-three votes are enough to defeat the amendment.

Time of day.

159. Use figures for the time of day only in connection with *a.m.* and *p.m.* Otherwise spell out.

RIGHT. Mullen goes to lunch at twelve-thirty.

RIGHT. The game will be called at two o'clock.

RIGHT. The Overland Limited leaves at 9 : 30 *p.m.*

a.m. and *A.M.*

NOTE. Practice at present is evenly divided between writing *a.m.* and *p.m.* with capitals and with small letters, although the tendency is growing to use small letters — 8 : 30 *a.m.* or 8 : 30 *A.M.*

Ages.

160. Spell out ages of people.

RIGHT. My brother is nineteen years old.

RIGHT. Two children, one aged six and the other three, arrived yesterday from Belgium.

CHAPTER SIX

COMPOUND WORDS

Methods of writing compounds.

161. COMPOUND expressions are sometimes written as two words (*school children*), sometimes with a hyphen (*school-teacher*), and sometimes solid — that is, as one word (*schoolhouse*). No simple rule can be framed to guide the writer; for the various standard dictionaries fail to record anything like uniform practice. However, it may be said that the tendency is away from the use of the hyphen in compound nouns especially; that is, the tendency is to write an expression solid or as two words. However, the hyphen should be used whenever clearness demands it. Thus the hyphen will be found in the spelling of a new compound. But as this compound comes into more and more general use there will be less need of the hyphen, and eventually the expression will be written solid (*battleship*) or as two words (*torpedo boat*).

Compound adjectives.

162. Compound expressions functioning as attribute adjectives are, as a rule, written with the hyphen. In **163–167** following are given some of the specific applications of this principle.

NOTE. Only the first word of an adjectival compound expression written with a hyphen is written with a capital in case a capital is required.

RIGHT. 44 East Thirty-second Street.

War-making powers.

163. Write with a hyphen a compound adjectival modifier made up of a participle and a noun, a participle and an adjective, or a participle and an adverb when it is an attribute modifier. Otherwise write as two words.

RIGHT. the war-making powers of Congress; a clear-cut statement; the English-speaking stage; a well-meaning gentleman; the easy-going tolerance; the book-reading public; a mentally well-poised young woman; ill-defined limitations; the above-mentioned passage; a so-called radical; wind-propelled ships. [These compound adjectival expressions are all attribute modifiers and so are correctly written with the hyphen.]

RIGHT. Mr. Herbert Hoover is a well-known man. [*Well-known* is an attribute modifier of *man*.]

RIGHT. Mr. Hoover is well known. [*Well known* is used predicatively.]

A neatly written letter.

NOTE. An adverb ending in *ly* is not combined with an adjective which it qualifies.

RIGHT. a neatly written letter; a finely executed drawing; a fully developed scheme.

Bright-eyed, etc.

164. Write with a hyphen a compound adjectival expression made up of an adjective or noun, plus another noun, plus *d* or *ed*.

RIGHT. a bright-eyed maiden; a pig-headed man; a good-sized crowd; a middle-aged woman; a high-handed act; a whole-hearted loyalty; a full-blooded Scotch collie; a hard-headed lawyer; even-handed justice.

RIGHT. Mrs. Hunter was one of those pink-cheeked, white-haired old ladies.

Up-to-date.

165. Write with hyphens such an adjectival expression as *up-to-date* used attributively; otherwise write as three words.

RIGHT. an up-to-date barn; up-to-date methods.

RIGHT. His management has been thoroughly up to date.

First-class.

166. Write with a hyphen such expressions as *first-class*, *second-class*, *second-hand* when they are used as attribute adjectives. Otherwise write as two words.

RIGHT. a first-class production; first-hand information; a second-class hotel; a second-hand piano; a book of the first class; a vessel of the second class; to receive news at second hand.

Two-foot rule.

167. Write with a hyphen numerals and other expressions combined with a noun or adjective to form an adjectival modifier.

RIGHT. a two-foot rule; an eight-cylinder engine; a four-fold system; three-dollar wheat; an eighteen-fifty blue serge suit; an eighty-five-cent tie; a twenty-five-cent piece; a nine-by-twelve rug; a 5000-ton vessel; a two-by-six plank; an eighteen-inch space; a $\frac{3}{4}$ -inch rope; a 60-horsepower engine.

A New York store.

168. Write proper names and foreign expressions functioning as adjectives as separate words.

RIGHT. the United States flag; a New York store; an Edgar Allan Poe story; an ante mortem statement; an ex officio member; an ante bellum negro; prima facie evidence.

Fractions.

169. Write fractions when spelled out with a hyphen between the numerator and denominator except when either already contains a hyphen, in which case leave out the hyphen between the numerator and denominator.

RIGHT. one-half; one-fourth; seven-eighths; one twenty-eighth; sixteen-twentieths; seven thirty-ninths; forty-two two-hundred-and-fifty-fifths ($42/255$); one one hundredth; a one-hundredth part; one one-hundred-and-fortieth ($1/140$).

Fractions in a loose sense.

NOTE. Fractions used in a loose sense — that is, without any particular numerical significance — are generally written without the hyphen.

RIGHT. He spends one half of his time on petty details.

Cardinal and ordinal numbers.

170. Write with a hyphen compound cardinal and ordinal numbers when spelled out.

RIGHT. twenty-one; twenty-first; ninety-nine; ninety-ninth; four hundred and seventy-five; four hundred and seventy-fifth; forty-five thousand; the two hundred and sixty-seventh.

Half- and quarter-.

171. Write with the hyphen compounds of *half-* and *quarter-*.

RIGHT. a half-dozen; a quarter-mile; a quarter-turn; half-dead; half-alive; half-done; half-eaten; half-made; *but* a half of an apple; a quarter of a mile; a half a dozen.

All-.

172. As a rule write with a hyphen compounds of *all-*.

RIGHT. all-powerful; all-essential; all-sufficient; all-important; all-pervading.

NOTE. Write *all right* as two words. Write *almighty* and *already* solid and spell with one *l*. See **245** for the distinction between *already* and *all ready*.

Self-.

173. As a rule write with a hyphen compounds of *self-* when *self-* is the first part of the compound. But write solid *myself*, *yourself*, *himself*, *itself*, *oneself*, etc.

RIGHT. self-government; self-cultivation; self-reliant; self-praise; self-revelation; self-deceptions; self-made; self-possession; a self-perpetuating body.

NOTE. *Selfsame*, an exception, is always written solid.

Fellow-.

174. When *fellow-* is the first part of a compound word, write the expression with the hyphen; but when *-fellow* is the second part, write the expression solid.

RIGHT. fellow-being; fellow-countryman; fellow-man; fellow-servant.

RIGHT. bedfellow; playfellow; schoolfellow.

NOTE. An exception is *fellowship*, which is always written solid.

-like.

175. Write solid a word with the suffix *-like* if the word to which *-like* is attached is of one syllable. If the word is of more than one syllable, if the word is a proper name, or if the word ends in *l*, write with a hyphen.

RIGHT. childlike; homelike; manlike; warlike; womanlike; farmer-like; Lincoln-like; bell-like.

NOTE. An exception is *Christlike*, which is always written solid.

Over-, under-.

176. Write solid expressions with the prefixes *over*, *under*, *up*, *down* except in case of an unusual or extemporized expression, in which case write with a hyphen.

RIGHT. underground; underdone; undercoat; underestimate; underfoot; undergraduate; underhand; underwear; overcome; overdo; overdue; overflow; overhaul; overhead; overhear; overlook; overrule; upright; upstart; upturn; upward; downright; downfall; downtrodden; downward.

RIGHT. under-read; under-spray; over-study; over-trim; over-realistic; over-cautious.

Ante-, anti-, inter-, sub-, etc.

177. As a rule attach a common prefix like *ante*, *anti*, *bi*, *co*, *demi*, *infra*, *inter*, *intra*, *post*, *pre*, *re*, *semi*, *sub*, *super*, *supra*, *tri* to a word without a hyphen except when the word to which it is attached begins with a capital or with the same letter with which the prefix ends.

RIGHT. antechamber; antedate; anticlimax; antifriction; biannual; biennial; bimonthly; coeducation (*but* co-ed); copartnership; demigod; infraorbital; interline; interstate; intramural; intrastate; postgraduate; posthumous; prearrange; prehistoric; prerequisite; readjust; rebind; reiterate; reissue; semiannual; semimonthly; subdivision; subirrigation; suburban; superhuman; triangle; tricolor; tricycle; tripartite.

RIGHT. anti-imperialism; anti-Pelagian; co-operate; pre-eminent; re-enter; re-echo; semi-Aryan; semi-independent; sub-basement; super-royal; supra-auricular; triiodide.

React and re-act.

NOTE 1. Retain the hyphen in words where the omission of the hyphen would convey a meaning different from that intended.

RIGHT. react *and* re-act; recreation *and* re-creation; reformation *and* re-formation; recollect *and* re-collect; recover *and* re-cover.

Coöperate and co-operate.

NOTE 2. The dieresis (¨) seems to be displacing the hyphen gradually in such words as *coöperate*, *coördinate*, *preëminent*, *reëxamine*. The *Government Style Book*, p. 46, authorizes

the forms without either hyphen or dieresis — *aerate, cooperation, preemption, reexamine, zoology* — but this is not yet the prevailing practice except in newspapers.

RIGHT. coöperate or co-operate; coördinate or co-ordinate; preëmption or pre-emption; reëxamine or re-examine; zoölogy or zo-ology.

Non-, extra-, pan-.

178. As a rule attach *non*, *extra*, and *pan* to a word without a hyphen except when the word begins with a capital or when the expression is very unusual or newly coined.

RIGHT. noninterference; nonexistent; nonproductive; nonresident; nonresistant; nonsense; non-Pythagorean; extrahistoric; extrajudicial; extralegal; extramural; extraordinary; pangenesis; pangeometry; panhellenic; panorama; pantheism; pan-German; *but* Pan American.

Ex-.

179. Write with a hyphen the prefix *ex-* in titles. (See **112**, NOTE.)

RIGHT. ex-President Taft; ex-Senator Beveridge.

Compound nouns.

180. As a rule write as two words compound noun expressions composed of two nouns. But write solid certain common and closely welded words — especially words ending in *man*, *ship*, etc.

RIGHT. parcel post; post office; fire insurance; the attorney general's office; a department store.

RIGHT. battleship; airplane; grandmother (*but* great-grandmother); background; shipbuilding; airman; pro-

fessorship; workmanship; motorman; workingman; workman; baggageman.

-boat, -book, -house, etc.

181. As a rule, when a word like *boat*, *book*, *house*, *light*, *room*, *side*, *work*, or *yard* is attached to a word of one syllable, write the expression solid. When the first word is of more than one syllable, write the expression as two words.

RIGHT. steamboat; handbook; lighthouse; daylight; bedroom; fireside; dooryard.

RIGHT. motor boat; torpedo boat; prayer book; reference book; power house; business house; dining room; recitation room; candle light; electric light; machine work; lumber yard.

Story-teller, etc.

182. As a rule write with a hyphen a noun expression made up of a noun preceded by the name of the object acted upon. But note that many very common and closely welded expressions are written solid.

RIGHT. lion-tamer; story-teller; football-player.

RIGHT. lawgiver; shoemaker; gatekeeper; taxpayer.

Kick-off, etc.

183. Write with a hyphen a noun expression made up of a noun and a preposition or a present participle and a preposition.

RIGHT. the kick-off; no let-up; the putting-off; the bringing-on.

Titles.

184. Write civil and military titles without a hyphen. (See **143.**)

RIGHT. Major General George W. Goethals; Director General McAdoo; Postmaster General Burleson; Attorney General A. Mitchell Palmer; Lieutenant Colonel Theodore Roosevelt; Maj. Gen. Lewis; Lieut. Gen. Bullard; Rear Admiral Charles J. Badger.

NOTE. There is authority for writing civil and military titles with the hyphen — *Postmaster-General Burleson* ; *Lieutenant-Colonel Theodore Roosevelt* ; *Lieut.-Gen. Bullard*. Whichever practice is adopted should be followed consistently.

Today, tomorrow, tonight, goodby.

185. Write solid *today, tonight, tomorrow, goodby* (*goodbye*).

NOTE. There is authority for writing these expressions with the hyphen — *to-day, to-night, to-morrow, good-by* (*goodbye*). Whichever practice is adopted should be followed consistently.

Anyone and any one, etc.

186. Write solid *anybody, everybody, nobody, somebody, anyone* (meaning *anybody*), and *everyone* (meaning *everybody*). But write *any one* and *every one* used with distributive force, *some one*, and *no one* as two words.

RIGHT. Everyone believes in the future of America.

RIGHT. Every one of us ought to feel in a sense responsible.

Anyway and any way.

187. Write solid *anyway*, *sometime*, and *awhile* when used as adverbs. But write them as two words when *way*, *time*, and *while* are used as nouns.

RIGHT. I shall register my protest *anyway*.

RIGHT. Sometime I am going to read *David Harum*.

RIGHT. Let's play tennis *awhile*.

RIGHT. I don't see any way out of the difficulty.

RIGHT. The clock struck twelve some time ago. [*Time* is a noun modifying adverbially *ago*.]

RIGHT. I saw your brother a while ago. [*While* is a noun modifying adverbially *ago*.]

Extemporized compounds.

188. Write with a hyphen extemporized compounds.

RIGHT. This three-day-lay-off business did not appeal to me.

RIGHT. He affected that cordial, matter-of-fact, impossible-to-resist-me way.

RIGHT. The white-and-gold of its poached eggs, the white-and-brown of hot wheat rolls, the buttery gold-and-brown of toast, the crisp lean-and-fat, savory brown of bacon were excellent testimonials to modern cooking's palette.

Five, ten, and fifty-cent pieces ; suspended compounds.

189. Write with a hyphen the last of several compound words occurring together when the element in common is expressed only with the last.

RIGHT. Our Government is now making five, ten, twenty-five, and fifty-cent pieces.

NOTE. A few publishers use the hyphen with each element in a suspended compound expression — *five-, ten-, twenty-five-, and fifty-cent pieces*.

Baseball, etc.

190. Write solid the following common words :

| | |
|-----------------|------------|
| already | somehow |
| although | sometimes |
| altogether | together |
| baseball | twofold |
| basketball | typewrite |
| birthday | whatever |
| everybody | whenever |
| football | wherever |
| footnote | whichever |
| horsepower | whoever |
| inasmuch | whomever |
| moreover | whomsoever |
| nevertheless | whosoever |
| notwithstanding | whosoever |
| nowadays | within |
| railroad | without |

NOTE. See the *Government Style Book*, 1917, pp. 93-112, for a list of double words.

CHAPTER SEVEN

SYLLABIFICATION

General principle.

191. SYLLABIFICATION is of use in showing how words are to be divided at the ends of lines. English dictionaries divide words according to derivation; but American dictionaries and publications divide words according to pronunciation. Division should be avoided as much as possible, but when unavoidable it should be in accordance with the principles of such a standard authority as *Webster's New International Dictionary* or *The Century Dictionary*. The following principles cover the more common cases of division.

Wrong division of — *Thro-ugh, on-ly, hors-es, enem-y,*
etc.

192. Do not divide monosyllables, words of four letters, or plural nouns that are formed by adding *s* to singular nouns of one syllable. Do not separate a syllable of one letter from the rest of the word. Avoid as far as possible the division of a proper name.

BAD. thro-ugh; ro-gue, rog-ue; stren-gth; on-ly; ar-my; hors-es; fenc-es; a-ble; cnem-y; Dick-ens

er, ed, ing, etc.

193. As a rule keep intact unmistakable suffixes, such as *er, ed, est, eth, ing, ish, ist*. When the suffix

results in a doubling of the consonant, carry over the extra consonant.

RIGHT. tall, tall-est; call, call-ing; wasp-ish; bank-er; work-er; rob, rob-bing; allot, allot-ting, allot-ted; dig, dig-ging, dig-ger.

-ed.

NOTE. It is permissible to carry over an *ed* syllable only when the *e* forms a separate syllable.

BAD. drown-ed; work-ed; plan-ned.

RIGHT. sound-ed; forfeit-ed; hesitat-ed.

Sym-bol, etc.

194. When two consonants come between two vowels and the syllable ends on the first of the two consonants, make the division between the consonants.

RIGHT. sym-bol; con-ver-sation; for-mality; dif-fer; rebel-lion; ban-ner; fal-ter.

Chil-dren, etc.

195. In the case of three consonants make the division so that the consonants that are pronounced together stand together in the same syllable.

RIGHT. chil-dren; punc-ture; em-blem; conjunc-tion; symp-tom; de-throne; match-ing; watch-er; bat-tle; han-dle.

Ma-tron, fa-ther, etc.

196. Where possible make the division after a vowel; that is, let the syllable end with a vowel. This applies especially when the vowel is long or when it is short and is unaccented.

RIGHT. ma-tron; fa-vor; fa-ther; pe-culiar.

Compound words.

197. Divide compound words so as to keep the two parts intact.

BAD. all-suf-ficient; bat-tleship; fel-lowship; down-trod-den; noninter-ference.

BETTER. all-sufficient; battle-ship; fellow-ship; down-trodden; non-interference.

Wa-ger, rag-ing, etc.

198. Carry over a soft *c* or *g* except when it precedes one of the regular English suffixes, such as *-er*, *-ed*, *-ing*, *-ish*, *-est*, *-eth*.

RIGHT. wa-ger; invin-cible; cru-cible; mar-gin.

RIGHT. rag-ing; rac-ing; lac-ing; manag-er.

CHAPTER EIGHT

SPELLING

No simple rules.

199. No set of simple rules for spelling can be framed. There is only one safe thing to do in case of doubt regarding a spelling — consult a dictionary.

1. General Rules

Begin, beginning.

200. A monosyllable, or a word accented on the final syllable, ending in a single consonant preceded by a single vowel, doubles the consonant before a suffix beginning with a vowel.

RIGHT. run, running, runner; stop, stopped, stopping; begin, beginning, beginner; control, controlled, controlling; plan, planned, planning; excel, excelled, excelling; occur, occurring, occurrence. [*Chagrined* is an exception to this rule.]

RIGHT. help, helping, helper. [The final consonant is not doubled, for the word ends in two consonants. See **201**.]

RIGHT. read, reading, reader. [The final consonant is not doubled, for it is preceded by *two* vowels. See **201**.]

Acquit, acquitted.

NOTE 1. As *u* after *q* has the force of *u*, such words as *quit*, *acquit*, *quiz* come under this rule.

RIGHT. quit, quitted; acquit, acquitted; quiz, quizzes.

Prefer, preference.

NOTE 2. If in the derived form the accent goes back a syllable, the final consonant is not doubled.

RIGHT. prefer, preferring; *but* preference. Refer, referring; *but* reference. Confer, conferring; *but* conference. [*Excellence* is an exception.]

Work, working.

201. When a word ends in two consonants or in a consonant preceded by two vowels, or when the accent is not upon the final syllable, the final consonant is not doubled before a suffix beginning with a vowel.

RIGHT. work, working, worker. [The word ends in two consonants.]

RIGHT. speak, speaker, speaking. [The word ends in a consonant preceded by two vowels.]

RIGHT. number, numbering, numbered. [The accent is not upon the final syllable.]

Traveling, travelling.

NOTE. A few words, such as *travel*, *worship*, *kidnap*, which come under this rule, are spelled in two ways. The spelling with one consonant is preferred in America; the spelling with two consonants is preferred in England. (See 246.)

RIGHT. travel, traveler *or* traveller, traveling *or* travelling, traveled *or* travelled.

Write, writing.

202. Words ending in a silent *e* usually drop the *e* before a suffix beginning with a vowel but not before a suffix beginning with a consonant.

RIGHT. come, coming; hope, hoping; like, likable; love, loving, lovable; change, changing; move, moving; write, writer, writing; use, using, usable.

RIGHT. sure, surely; definite, definitely; arrange, arrangement; nine, nineteen, ninety. [But *ninth* is an exception.]

Exceptions : *dye, dyeing, etc.*

EXCEPTION 1. The *e* is retained in some words to guard against confusion.

RIGHT. dye, dyeing; hoe, hoeing; shoe, shoeing; singe, singeing.

Exceptions : *judgment, etc.*

EXCEPTION 2. The final *e* is usually dropped before a suffix beginning with a consonant in such words as *acknowledgment, abridgment, judgment*. (See 246.)

Exceptions : *true, truly, etc.*

EXCEPTION 3. Some words ending in *oe* and *ue* drop the final *e* before suffixes beginning with consonants.

RIGHT. true, truly; argue, argument; woe, woeful, or woeful.

Change, changing, changeable.

203. In order to preserve the soft sound of *c* or *g*, words ending in *ce* and *ge* retain the *e* before suffixes beginning with *a*, *o*, *u*, but not before suffixes beginning with *e*, *i*, or *y*.

RIGHT. change, changeable, changing; courage, courageous; notice, noticeable, noticing; outrage, outrageous, outraging; manage, manageable, managing.

Lady, ladies.

204. A word ending in *y* preceded by a consonant changes the *y* to *i* before any suffix except a suffix beginning with *i*.

RIGHT. lady, ladies; library, libraries; story, stories; happy, happiness; busy, business.

RIGHT. early, earlier, earliest; fancy, fancier, fanciest, fancying.

RIGHT. cry, crying, cries, cried; reply, replying, replies, replied; carry, carrying, carries, carried, carriage; marry, marrying, married, marriage.

RIGHT. mercy, merciful; likely, likelihood; easy, easier, easily.

Valley, valleys.

205. A word ending in *y* preceded by a vowel does not change the *y* to *i* before a suffix.

RIGHT. Chimney, chimneys; monkey, monkeys; turkey, turkeys; employ, employed, employing; valley, valleys; stay, staying, stayed; portray, portraying, portrayed; buoy, buoying, buoyed.

Pay, paid.

NOTE. The exceptions are three irregular preterits that end in *aid* — *pay, paid*; *lay, laid*; *say, said*.

Ei and ie. Celia.

206. As a rule, spell with the digraph *ei* when it is preceded by *c* and by the digraph *ie* when it is preceded by *l*. (The word *Celia* may help to keep this in mind.)

RIGHT. receive, deceive, conceive, perceive. [*Financier* is an exception.]

RIGHT. relieve, relief; believe, belief. [*Leisure* is an exception.]

NOTE. In all other cases — that is, when the digraph is not preceded by *c* or *l* — write *ie*, as a rule, when the sound is long *e* — *piece, niece, siege*. The exceptions are *either, neither, seize, weird*, and a few others. Write *ei*, as a rule, when the sound is not long *e* — *counterfeit, foreign, height, their*. The exceptions are *fiery, friend, handkerchief, mischief, sieve*, and a few others.

-ceed, -cede, and -sede terminations.

207. Three words — *exceed, proceed, and succeed* — are spelled with the *ceed* ending. The one word *supercede* is spelled with the *sede* termination. All others are spelled with the *cede* termination.

RIGHT. accede; concede; intercede; precede; recede.

Die, dying.

208. Verbs ending in *ie* usually drop the *e* and change *i* to *y* before the suffix *ing*.

RIGHT. die, dying; lie, lying; tie, tying.

Till, until; full, cupful.

209. As a rule the final consonant of such a word as *till, fill, or full* used as a suffix is dropped.

RIGHT. till, until; fill, fulfil (or fulfill); full, cupful; beautiful, careful, purposeful, successful, useful.

Panic, panicky.

210. When a word ends in *c*, a *k* is inserted before a suffix beginning with *e, i, or y*, unless the *c* is to have the soft sound of *s*.

RIGHT. panic, panicky; mimic, mimicking, mimicked, mimicker; frolic, frolicking, frolicsome; picnic, picnickers, picnicking.

RIGHT. music, musician; magic, magician; mechanic, mechanician.

2. Spelling the Plural

-s added to singular : *boy, boys.*

211. Some nouns add *s* to the singular to form the plural.

RIGHT. boy, boys; cat, cats; book, books.

NOTE. In accordance with **205** some nouns retain *y* and add *s*.

RIGHT. journey, journeys; valley, valleys; alley (*small street*), alleys.

-es added to singular : *horse, horses.*

212. Nouns ending in a sibilant sound — *s, se, ce, x*, or *z* — add *es* to form the plural.

RIGHT. kiss, kisses; horse, horses; fence, fences; ax, axes; quiz, quizzes (see **200**, NOTE 1).

NOTE. In accordance with **204** some nouns change a final *y* to *i* and add *es*.

RIGHT. country, countries; lady, ladies; salary, salaries; ally (*associate*), allies.

Hero, heroes.

213. *Echo, hero, negro, no, potato, tomato, tornado, torpedo* — also *dominoes* (the game) and usually *jingoes*

— form their plurals by adding *es*. Most others must and all others may form their plurals in *os*.¹

RIGHT. buffalo, buffalos *or* buffaloes; cargo, cargos *or* cargoes; mosquito, mosquitos *or* mosquitoes; motto, mottos *or* mottoes; volcano, volcanos *or* volcanoes.

RIGHT. canto, cantos; domino, dominos (*masquerade costumes*); dynamo, dynamos; halo, halos; memento, mementos; piano, pianos; proviso, provisos; quarto, quartos; solo, solos (and musical terms generally that end in *o*); folio, folios; cameo, cameos (and words generally ending in *o* preceded by a vowel).

Thief, thieves.

214. Some nouns ending in *f* or *fe* change the *f* or *fe* to *v* and add *es* to form the plural.

RIGHT. thief, thieves; knife, knives; wife, wives.

Child, children.

215. Some nouns have plural endings in *en*.

RIGHT. child, children; ox, oxen.

Mouse, mice.

216. Some nouns undergo an internal change in making the plural.

RIGHT. man, men; foot, feet; tooth, teeth; woman, women; mouse, mice.

Deer, fish.

217. Some nouns have the same form in the plural as in the singular.

RIGHT. two deer; three fish; a dozen quail.

¹ *What is English?* by C. H. Ward. Scott, Foresman and Company, 1917, p. 67.

Scissors.

218. Some nouns are always plural.

RIGHT. scissors; scales (for weighing); shears; trousers; victuals.

News, means.

219. Some nouns with plural endings — *means, news, odds, wages* — are used as singular nouns.

RIGHT. That means of getting out of trouble is not honorable.

RIGHT. What is the news today?

Odds and wages.

NOTE. *Odds* is construed as either singular or plural. *Wages* formerly was treated as singular and is yet so treated sometimes. But both may rightly be construed as plurals.

Athletics, economics.

220. Certain nouns — such as *economics, mathematics, physics, politics* — are considered as singular. *Athletics* is usually treated as a plural noun.

Sons-in-law.

221. The plural of compound nouns is formed by adding *s* to the principal word.

RIGHT. son-in-law, sons-in-law; bystander, bystanders; passer-by, passers-by. But cupfuls.

NOTE. Sometimes both parts of the compound expression are pluralized.

RIGHT. manservant, menservants; woman-servant, women-servants.

Joneses, Charleses.

222. The plural of a proper name is formed by adding *es* if the plural form is pronounced with an extra syllable, otherwise by adding simply *s*.

RIGHT. the three Robertses families (the singular being *Roberts*); the Joneses; the Howellses (the singular being *Howells*); the Charleses; the Edwardses (the singular being *Edwards*); the Dickenses (the singular being *Dickens*).

RIGHT. the three Roberts (the singular being *Robert*); the Smiths; the Howells (the singular being *Howell*); the Edwards (the singular being *Edward*).

Three g's, four 9's.

223. The plural of letters and numbers used as such and not as names of ideas is formed by adding 's. But the plural of a word used as a word and not as the name of an idea is formed by adding simply *s*. (See **78**. For the use of italics see **135**.)

RIGHT. three *g's*; his *A B C's*; seven *9's*. Dot your *i's*; cross your *t's*. Watch your *p's* and *q's*.

RIGHT. You use too many *ands* and *buts*.

Foreign words.

224. The plural of many words from foreign languages is the plural of that language.

RIGHT. *alumnus, alumni; alumna, alumnæ; datum, data; erratum, errata; crisis, crises; focus, foci; hypothesis, hypotheses; phenomenon, phenomena; parenthesis, parentheses; radius, radii; tableau, tableaux; thesis, theses; memorandum, memoranda.*

NOTE. The tendency is to anglicize the plural of foreign nouns.

RIGHT. apparatus, apparatus *or* apparatuses; appendix, appendices *or* appendixes; cherub, cherubim *or* cherubs; formula, formulæ *or* formulas; genus, genera *or* genuses; index, indices *or* indexes.

3. Spelling the Possessive

Girl, girl's; Dickens's.

225. To form the possessive case of singular nouns add *'s*.

RIGHT. girl, girl's hat; family, family's budget; man, man's work; lady, lady's parasol; Dickens, Dickens's novels; Burns, Burns's poems; Jones, Jones's house; witch, witch's cauldron.

NOTE. If the noun in the singular ends in *s*, *x*, or *z*, the possessive may be formed by adding the apostrophe only. *Jesus* and nouns ending in *s*, or *ce*, before *sake* take the apostrophe only.

RIGHT. Dickens's *or* Dickens' novels; Burns's *or* Burns' poems; Jones's *or* Jones' house.

RIGHT. Jesus' sake; goodness' sake; righteousness' sake; conscience' sake.

Boys, boys'.

226. To form the possessive case of plural nouns ending in *s* add the apostrophe only.

RIGHT. boys, boys' games; brides, brides' bouquets; Charles, Charleses, the Charleses' reigns; Jones, Joneses, the Joneses' houses.

NOTE. Of course such awkward forms as *Charleses'* and *Joneses'* should be avoided by rearranging the sentence.

Children, children's.

227. To form the possessive case of plural nouns that do not end in *s* add 's.

RIGHT. children, children's playground; men, men's work.

The king of England's throne.

228. Where one noun is in apposition to another, or where a group of words is used as one idea, the sign of the possessive — 's — is added to the last word of the expression.

RIGHT. Basil the blacksmith's shop; the king of England's throne; one of Harcourt, Brace and Howe's new books; his father-in-law's house; King George V's proclamation.

Anybody else's.

229. In such expressions as *anybody else*, *anyone else*, *everyone else*, *everybody else*, *nobody else*, *no one else*, *somebody else*, *some one else* the possessive is formed by adding 's to *else*.

RIGHT. anybody else's plan; everyone else's garden; somebody else's book; some one else's horse.

RIGHT. This seems to be nobody else's. This seems to be no one else's.

His, hers, theirs, ours.

230. Possessive personal pronouns do not take the apostrophe. But possessive indefinite pronouns — such as *one*, *one another*, *each other* — do take the apostrophe and *s*.

RIGHT. his hand; her name; their parents; its eyes; one's honor; each other's demands.

RIGHT. The house is ours. The gift is yours. The horse is theirs. We must bear with one another's shortcomings.

RIGHT. The company has increased its capitalization.

Its and it's.

NOTE. *It's* is a contraction for *it is* and must not be confused with *its*, the possessive case of the pronoun *it*.

RIGHT. The committee has finished its report; but it's not time yet to obtain a copy.

4. Miscellaneous Aids in Spelling

O and oh.

231. The prevailing, but not uniform, practice in prose is to observe the following distinction in the spellings *O* and *oh* for the interjection. Use *O* in all forms of direct address (vocative). Use *oh* in all other cases. *O* is always capitalized; *oh* is never capitalized except at the beginning of a sentence. (See 99.) *O* is never followed by any mark of punctuation; *oh* is followed by the comma or an exclamation point. (In poetry *O* is used much more frequently than in prose.)

RIGHT. O Time and Change . . .

RIGHT. Listen, O Son of Man!

RIGHT. Oh, where can I find that quotation?

RIGHT. Oh! those wonderful days in France.

RIGHT. "Oh, oh, oh!" she exclaimed.

NOTE. *O* followed by *that* or *for* is used in such expressions as "O that I had been present" and "O for an Abraham Lin-

coln!" *O* is used in such colloquial expressions as "O my!" "O dear!" As Klein explains (*Why We Punctuate*, p. 159), "*O* does not seem here to lose its vocative character, although the name of the thing or person addressed may not readily be supplied."

Really, usually.

232. Watch for the double *l* in adverbs formed by adding *ly* to adjectives ending in *al*.

RIGHT. casual, casually; especial, especially; final, finally; general, generally; incident, incidentally; real, really; usual, usually.

Frantically.

233. Most adjectives ending in *ic* add *al* before the *ly* to form adverbs.

RIGHT. dramatic, dramatically; emphatic, emphatically; frantic, frantically. (*Publicly* is an exception.)

Suddenness.

234. Watch for the double *n* in nouns formed by adding *ness* to adjectives ending in *n*.

RIGHT. human, humanness; keen, keenness; lean, leanness; mean, meanness; sudden, suddenness.

Useful.

235. Watch for the single *l* in the suffix of adjectives ending in *ful*.

RIGHT. armful, awful, beautiful, needful, sorrowful, successful, wonderful.

Adjectives in -ous.

236. Watch for the *ous* ending in such adjectives as *audacious*, *conscious*, *courteous*, *dangerous*, *famous*, *religious*. (*Bogus* is an exception.)

Lose, move, prove.

237. Watch for the single *o* in the three words *lose*, *move*, *prove*.

Re+collect, a+round; already, almost.

238. Observe the single *c* in such words as *recollect* (*re+collect*), *recommend* (*re+commend*); the single *m* in *omission* (*o+mission*), *permission* (*per+mission*); the single *r* in *arise* (*a+rise*), *around* (*a+round*); the single *s* in *disagree* (*dis+agree*), *disappear* (*dis+appear*), *disappoint* (*dis+appoint*), *mistake* (*mis+take*); and the single *l* in *almighty*, *almost*, *already*, and *altogether*.

Oc+casion, ad+dress.

239. Observe carefully the two *c*'s in *occasion*, *successful*; the two *d*'s in *address*, *addition*; the two *p*'s in *appoint*, *appreciate*, *approve*; the two *r*'s in *arrange*, *arrive*; the two *s*'s in *dissatisfaction* (*dis+satisfaction*), *dissimilar* (*dis+similar*), *misspell* (*mis+spell*), *missted* (*mis+step*).

Decision, description.

240. Watch for the *e* in the first syllable of such words as *decision*, *description*, *desirable*, *despair*, *despise*, *destruction*.

Writing compound expressions.

241. Some compound expressions are written as separate words, some are written with the hyphen, and some are written solid. See Chapter Six for a fuller discussion.

RIGHT. motor boat, school children, dining room.

RIGHT. an all-powerful combination; a two-dollar bill.

RIGHT. almighty, already, baseball, nevertheless, together, altogether, without.

Apostrophe in contraction.

242. Be careful to get the apostrophe in contractions in the proper place. (See **76.**)

WRONG. does'nt, have'nt, ca'nt, would'nt, is'nt, I've.

RIGHT. doesn't (*does not*), haven't (*have not*), can't (*can not*), wouldn't (*would not*), isn't (*is not*), I've (*I have*), o'clock.

5. Lists of Words Frequently Misspelled**-ise and -ize.**

243. The following words are spelled with the *ise* termination. Nearly all others take *ize* (or *uze*). (See **246.**)

| | | | |
|------------|--------------|-------------|-----------|
| advertise | demise | excise | reprise |
| advise | despise | exercise | revise |
| apprise | devise | exorcise | rise |
| arise | disfranchise | franchise | supervise |
| chastise | disguise | improvise | surmise |
| circumcise | emprise | incise | surprise |
| comprise | enfranchise | merchandise | |
| compromise | enterprise | premise | |

-able and -ible.

244. No rule can be given for the spelling of words terminating in *able* and *ible*. Below will be found some of the common words of these classes for ready reference. (See the *Government Style Book*, p. 47, for a complete list of the *-ible* words.)

| <i>-able</i> | | <i>-ible</i> | |
|--------------------------|---------------------------|----------------|---------------|
| admirable | insufferable | accessible | forcible |
| adorable | justifiable | admissible | horrible |
| advisable | liable | audible | illegible |
| agreeable | likable | collapsible | imperceptible |
| bearable | manageable | combustible | insensible |
| believable | marriageable | comprehensible | invincible |
| blamable | objectionable | contemptible | irresistible |
| breakable | peaceable | convertible | negligible |
| changeable | practicable | corrigible | ostensible |
| chargeable | profitable | credible | permissible |
| comfortable | receivable | defensible | plausible |
| commendable | recognizable | digestible | possible |
| comparable | redeemable | dirigible | responsible |
| debatable | regrettable (<i>also</i> | discernible | sensible |
| dependable | regrettable) | divisible | susceptible |
| describable | suitable | eligible | tangible |
| endurable | tillable | fallible | terrible |
| excusable | tolerable | feasible | transmissible |
| fashionable | tractable | flexible | visible |
| forgettable(<i>also</i> | unbearable | | |
| forgettable) | unbeatable | | |
| forgivable | unconquerable | | |
| formidable | unspeakable | | |
| habitable | unthinkable | | |
| imaginable | usable | | |
| inconceivable | valuable | | |
| indefinable | variable | | |
| indispensable | workable | | |

245. The following list is composed of words that are frequently misspelled and of pairs of words that are often confused. The figure following the word refers to the section of this manual in which the principle involved is discussed.

academy

accept (*to receive*)

except (*to exclude*)

access (*admittance*)

excess (*greater amount*)

accessible, **244**

accident, accidentally, **232**

accommodate

accustomed

across

address

advice (noun)

advise (verb)

adviser

*Æ*neid

affect (verb, *to influence*)

effect (verb, *to accomplish*)

effect (noun, *consequence*)

affectionately

aisle (*passageway*)

isle (*island*)

already (*before this time* or *by this time*). The game had *already* started)

all ready (*entirely ready*. Are we *all ready* to go?)

all right (never *alright* or *allright*)

alley, alleys (*narrow passage(s)*), **205**

ally, allies, (*associate(s)*), **204**

allude (*to refer*)

elude (*to escape*)
 allusion (*reference*)
 illusion (*unreal image*)
 altar (*part of church*)
 alter (*to change*)
 altogether, **190** and **238**
 alumna (feminine singular)
 alumnæ (feminine plural)
 alumnus (masculine singular)
 alumni (masculine plural)
 always
 among
 amount
 analysis, analytic
 analyze, **243**
 angel (*heavenly being*)
 angle (*corner*)
 apart, apartment
 apology, apologies, **204**
 apologize, **243**
 apparatus, **224**, NOTE
 apparent, **239**
 approach, **239**
 arctic
 argue, argument, **202**, EXCEPTION 3
 arise, **238**
 arithmetic
 around, **238**
 arouse, **238**
 arraign (*to accuse ; pronounced ārān'*)
 arrange (*to put in order*)
 arrangement
 arrive, **239**
 ascend

ascent (*rise*)

assent (*consent*)

athlete

athletic (adjective)

athletics (noun), **220**

attendance, attendant

Austen, Jane

auxiliary

bachelor

balance

bare, baring, bared, barely, **202**

bar, barring, barred

beautiful, beautifully

beggar

begin, beginning, beginner, **200**

believe, believing, **206**

benefit, benefiting, benefited, **201**

biggest, **200**

berth (*bed*)

birth

born (Poe was *born* in 1809)

borne (He has *borne* a good reputation. She has *borne* a child)

boundary

breath (noun)

breathe (verb)

breadth (*width*)

bridal (*pertaining to a bride*)

bridle (*piece of harness*)

Britain (*England, etc.*)

Briton (*a native of Britain*)

Britannica (*Encyclopedia Britannica*)

buoy, buoying, buoyed, buoyant, **201**

burglar

bureau, bureaux

busy, business, **204**
 calendar
 candidate
 canvas (*kind of cloth*)
 canvass (*a solicitation of votes*)
 capital (*city*)
 capitol (*building ; the Capitol at Washington*)
 captain
 carry, carrying, carried, carriage, **204**
 certain
 change, changing, changeable, **203**
 censor (*to supervise*)
 censure (*to find fault*)
 choose, choosing (present tense), **202**
 chose, chosen (past tense)
 clothes (*wearing apparel*)
 cloths (*fabrics*)
 coarse (adjective, *not fine*)
 course (noun, *path*)
 colonel
 column
 comedy
 come, coming, **202**
 commission
 commit, committing, committed, **200**
 compare, comparative, comparison
 compel, compelling, compelled, **200**
 complete, completing, completion, **202**
 complement (*that which completes*)
 compliment (*tribute*)
 complimentary
 concede, **207**
 concession
 conceive, conceit, **206**

conception

confer, conferring, conferred, conference, **200** and NOTE 2

confidant, mas., confidante, fem. (*one to whom secrets are confided*)

confident (*trustful*)

confidence (*assurance*)

confidently (He *confidently* awaits the result)

confidentially (I tell you this *confidentially*), **232**

conquer, conqueror

Connecticut

conscience (His *conscience* hurt him)

conscientious (He is a *conscientious* craftsman)

conscientiousness (His *conscientiousness* was admirable)

conscious (I am *conscious* of the difference)

consciousness (A *consciousness* of the difference will be an aid to you)

consul (*an official of the Government*)

counsel (*an adviser*)

counselor, counsellor (*an adviser*), **246**

councilor, councillor (*member of a council*), **246**

control, controlling, controlled, **200**

cool, coolly

coöperate, coöperation

corollary

correlate

corps (*group*)

corpse (*dead body*)

costume (*attire*)

custom (*habit*)

courteous, courtesy

criticize, **246**

criticism

deal, dealt

deceased (*dead*)

diseased (*ill*)
deceive, deceit, **206**
deception
decision
deep, depth
definite, definitely, **202**
deity
dependent (adjective; a *dependent* person)
dependant (noun. This person is a *dependant*)
descend, descendant
descent (*slope*)
dissent (*disagreement*)
decent (*proper*)
describe, describing, described, **240**
description, **240**
desert (*waste place*)
dessert (*part of a meal*)
desirable
despair, **240**
desperate, desperation
despise, **240**
destroy, destruction, **240**
develop, developing, developed, development, **201**
device (noun)
devise (verb)
diary (*record*)
dairy (*place for milk*)
die, dying, died, **208**
dine, dining, dined, **202**
dining room, **181**
diphtheria
disagree, **238**
disappear, disappearance, **238**
disappoint, **238**

discipline, disciplinary
dissatisfaction, **239**
dissimilar, **239**
dissipate, **239**
disturb, disturbance
divide, division
divine
doctor
dormitories, **204**
dual (*double*)
duel (*fight*)
due, duly, **202**, EXCEPTION 3
ecstasy, ecstatic
effect (See *affect*)
eight, eighth
elicit (*to evoke*)
illicit (*unlawful*)
eliminate
Eliot, George
embarrass, embarrassment
emigrate (*to migrate from*). He *emigrated* from Italy)
immigrate (*to migrate into*. He *immigrated* into America)
emigrant (*one who migrates from*)
immigrant (*one who migrates into*. America has few *emigrants*
but many *immigrants* each year)
enlighten, enlightened, enlightening
envelop (verb)
envelope (noun)
etc. (Latin *et cetera*)
exaggerate
exceed
excel, excelling, excelled, **200**
excellence, excellent, **200**, NOTE 2
except, exception, exceptionally, **232**

exercise
existence
extraordinary (adjective)
extraordinarily (adverb), **204**
fascinate, fascination, **202**
February
fiery, **206**, NOTE
final, finally, **232**
forbear (*to refrain from*)
forebode, foreboding
forefather
forehead
foresee
foretell
foreign
foremost
forfeit
forgive
formally (*in a formal manner*)
formerly (*at a former time*)
forty (Note *four, fourth, fourteen*)
frantic, frantically
forth (*forward*)
fourth (*4th*)
freshman (noun, singular)
freshmen (noun, plural)
freshman (adjective); the *freshman* courses of study
friend
fulfil (*or fulfill*), **246**
gas, gases
generally, **232**
goddess, **200**
government
governor

grammar
grandeur
grief, grievous
guard (Note *regard*)
handkerchief
handsome
have, having, **202**
hear (verb)
here (adverb)
height
hinder, hindrance
holly (*kind of tree*)
holey (*full of holes*)
holy (*sacred*)
wholly (*entirely*)
hop, hopping, hopped, **200**
hope, hoping, hoped, **202**
humorous
hundredths
hygiene
hypocrisy
image
imagine, imagining, imagination, imaginary, **202**
imitate, imitating, imitation, **202**
immediately, **202**
immigrant (See *emigrant*)
incident (*event*; not to be confused with *incidence*, a much less frequently used word)
incidentally, **232**
incredible, incredibly, **202**
independence, independent
indispensable, **244**
infinite, infinitesimal
ingenious (*clever*)

ingenuous (*artless*)
insistence, insistent
instance (*example*)
instant (*moment*)
intelligence, intelligent, intellectual
intentionally, **232**
irrelevant
irresistible, **244**
it's (*it is*), **230**, NOTE
its (possessive of *it*), **230**, NOTE
itself, **173**
Jonson, Ben
Johnson, Dr. Samuel
judgment, **202**, EXCEPTION 2
knowledge
laboratory
later
latter (opposed to *former*)
lay, laid, **205**, NOTE
lead (*lead pencil*)
led (past tense of *to lead*)
lessen (verb, *to decrease*)
lesson (noun)
library
license
lightning (noun)
lightening (from *to lighten* ; *lightening* one's burdens)
likely, likelihood, **204**
literature
liveliness, livelihood
lonely, loneliness, **204**
loath (adjective, *reluctant*)
loathe (verb, *to hate*)
loose (adjective ; a *loose* sentence)

lose (verb. Did he *lose* the race?)

Macaulay, Thomas

maintain (Note *maintenance*)

maneuver

mantel (*of a fireplace*)

mantle (*cloak*)

marry, marries, marrying, married, marriage, **204**

Massachusetts

material

mathematics

mean, meanness, **234**

meant (past tense of *to mean*)

medicine

messenger

metal, metallurgy

mettle (*spirit*)

miniature

minute

minutiæ

mischief, mischievous

Mississippi

misspell, **239**

mistake, **238**

misstep, **239**

momentous

move, **237**

murmur

muscle

mystery, mysterious, **204**

necessary, necessarily, **204**

neither, **206**, NOTE

Niagara

nickel

nine, nineteen, ninety, ninetieth (Note *ninth*)

noticeable, **203**
 nowadays, **190**
 oblige, obliged, obligation
 obstacle
 occasion, occasionally; **232**
 occur, occurring, occurred, occurrence, **200**
 o'clock, **76** and **242**
 offer, offering, offered, **201**
 officer
 omit, omitting, omitted, **200**
 omission
 oneself, **173**
 open, opened, opening, **201**
 operate, operation, operator, **202**
 opinion
 opportunity
 origin, originally, **232**
 outrageous, **236**
 parallel, parallelism
 parenthesis, sing.
 parentheses, pl.
 Parliament
 particular, particularly
 partner
 passed (past tense of verb *to pass*. The parade *passed* here)
 past (adjective, noun, adverb, and preposition : *past* life, one's
past ; he hurried *past* ; it is *past* five o'clock)
 pay, paid, payment, **205**, NOTE
 peace, peaceable, peaceably, **203**
 piece (*part*)
 Pennsylvania
 perceive, **206**
 perception
 perform, performance

perhaps

permissible, **244**

personal (adjective, *private*)

personnel (*group of persons engaged in some service*)

perspiration

perseverance

persuade, persuasion

phenomena (plural of *phenomenon*)

Philippines (Note *Filipino*, a native)

physical, physically, **232**

physician

physiology

psychology

plan, planning, planned, **200**

plain (adjective, *clear*)

plain (noun, *level region*)

plane (verb, *to plane* a board), planing, planed, **202**

plane (adjective, a *plane* surface)

plane (noun, geometric term; a *tool*; to live on a low *plane*)

pleasant, pleasantly

politics, politician

porch

pore (to *pore* over a lesson)

pour (to *pour* out water)

possess, possessive, possession

possible, possibly, possibility

practical (opposed to *theoretical*)

practicable (*possible*)

practice (noun)

practice or practise (verb)

prairie

precede, **207**

proceed, **207**

precedence (*priority*) (Note accent is on second syllable)

precedent (*example*) (Note accent is on first syllable)
 prefer, preferring, preferred, preference, **200** and NOTE 2
 prejudice, prejudicial
 preparation, preparatory
 presence (*attendance*)
 presents (*gifts*)
 prevail, prevailing (Note *prevalence*)
 principal (adjective, *chief*; the *principal* objection; the
 principal of the school — the noun *officer* being understood
 after *principal*; six per cent interest on the *principal* —
 the expression *sum of money* being understood after *prin-*
 cipal)
 principle (noun, *rule*; a guiding *principle*)
 prisoner
 privilege
 probable, probably, probability
 proceed, **207**
 professor, professorial
 pronounce (But note *pronunciation*)
 prophecy (noun)
 prophesy (verb), prophesies, prophesied, prophesying, **204**
 prophet
 prove, proving, **237**
 psychology
 pursue, pursuing, **202**
 quiet (*still*)
 quite (*entirely*)
 quiz, quizzes
 rain (*fall of water*)
 reign (*rule*)
 rein (*part of harness*)
 ready, readily, readiness, **204**
 really, reality
 recede, **207**

recession

receive, **208**

reception

recognize, recognition

recollect, recollection, **238**

recommend, recommendation, **238**

refer, referring, referred, reference, **200** and NOTE

regard (But note *guard*)

religion, religious, **236**

reparation

repetition

resistance

respectfully (*showing respect*)

respectively (*severally*)

restaurant

rhetoric, rhetorical

rheumatism, rheumatic

rhyme *or* rime

rhythm

ridiculous, **236**

right

rite (*ceremony*)

ruffian

sacrifice, sacrificing, sacrificed, **202**

sacrilegious (*sacer-legere* ; not associated with word *religious*),
236

safety, safely

salary, salaried, **204**

scene, scenic

schedule

science, scientific

secretary

separate

sergeant

surgeon
severely (*rigorously*)
severally (*individually*), **232**
shepherd
shine, shining, **202**
shone (past tense of *shine*. The sun *shone* yesterday)
shown (past participle of *show*. I was *shown* the library)
shriek
seize
siege
sieve
similar, similarly
site (*position*)*
cite (verb, *to refer to*)
sight (*vision*)
smooth (noun and verb)
solemn, solemnly
soliloquy
sophomore
specimen
speak (verb)
speech (noun)
Spenser, Edmund
Spencer, Herbert
stationary (adjective, *not moving*)
stationery (noun, *writing material*)
statue (*sculptured likeness*)
stature (*height*)
statute (*law*)
steal (verb)
steel (noun, *a form of iron*)
stop, stopping, stopped, **200**
straight (opposed to *crooked*)
strait (term in geography)

stretch, stretched

succeed, successful, **239**

sudden, suddenness, **234**

suffrage

suffragette (*a woman advocating woman suffrage*)

suffragist (*any person in general advocating suffrage for women*)

suit (*clothes*)

suite (pronounced swēt; *a series of rooms*)

summary, summarize, **243**

superintendent, superintendency

supersede, **207**

suppress, suppressed

suffer, suffering, suffered, **201**

sure, surely, **202**

surprise

syllable, syllabication, syllabification

symmetry, symmetrical

tariff

temperament

temperature

Thackeray, William

than (*one larger than the other*)

then (*He then went away*)

their (*possessive of they ; their efforts*)

there (*opposed to here*)

they're (*contraction for they are*)

therefore (*consequently*)

therefor (*for that or this*)

thermometer

thorough, thoroughly

though

thousandths

threw (*past tense of throw*)

through (*He went through the door ; to carry a project through*)

to (opposed to *from*)
 too (*too* much; I'll go *too* ; I am only *too* glad)
 two (2)
 together
 track (*path*)
 tract (*piece of land*)
 tract (*pamphlet*)
 tragedy
 tranquil, tranquillity
 transfer, transferring, transferred, **200**
 translate, translation
 treasurer
 try, tries, trying, tried, **204**
 true, truly, **202**, EXCEPTION 3
 Tuesday
 typical, typically, **232**
 tyranny, tyrannical, tyrannically, **232**
 until (Note *till*)
 use, using, used, usage, **202**
 usual, usually, **232**
 vengeance, **203**
 view
 village
 villain
 visible, visibility
 wander (*to rove*)
 wonder (*to marvel*)
 wave (*sea wave ; wave a flag*)
 waive (*to relinquish ; to waive a right*)
 weak (*infirm*)
 week (*seven days*)
 weather
 whether (I don't know *whether* I can go)
 whither (*Whither* shall I go?)

Wednesday
weird
welfare
where, wherever, **190**
which, whichever, **190**
whole, wholly (See *holey* and *holy*)
who's (contraction for *who is*)
whose (possessive of *who*)
wintry
within, without, **190**
woman (singular)
women (plural)
write, writing, written, writer
yacht
you're (contraction for *you are*)
your (possessive of *you*)

Two spellings for some words.

246. Below are words that have more than one correct spelling. The form given first is to be preferred, although in a number of cases the second form given is preferred in England. This is especially true of certain words ending in *or* — such as *behavior*, *color*, *flavor* — which are spelled in England with the *our* termination; of verbs ending in *ize* — such as *analyze*, *civilize*, *sympathize* — which are usually spelled in England with the *ise* termination; of nouns ending in *ense* — such as *defense*, *offense*, *pretense* — which are spelled in England with the *ence* termination; and of certain nouns, such as *counselor*, *kidnaper*, *traveler* (see **201**, NOTE), which are spelled in England with the double consonant.

| | |
|---|-----------------|
| abridgment | abridgement |
| acknowledgment | acknowledgement |
| analyze | analyse |
| behavior | behaviour |
| caliber | calibre |
| canceled, <i>but</i> cancellation | cancelled |
| canyon | cañon |
| catalogue <i>or</i> catalog (practice evenly divided) | |
| center | centre |
| civilize | civilise |
| color | colour |
| controller | comptroller |
| councilor | councillor |
| counselor | counsellor |
| criticize | criticise |
| defense | defence |
| develop | develope |
| development | developement |
| dispatch | despatch |
| draft | draught |
| endeavor | endeavour |
| encyclopedia | encyclopædia |
| envelope (noun) | envelop |
| equaled | equalled |
| Eskimo | Esquimau |
| esthetic | æsthetic |
| favor | favour |
| fiber | fibre |
| fulfil <i>but</i> fulfilled | fulfill |
| gaiety | gayety |
| gelatin | gelatine |
| gild | guild |
| gipsy | gypsy |
| glamor | glamour |

| | |
|---|--------------------|
| glycerin | glycerine |
| goodby (good-by) | goodbye (good-bye) |
| gray | grey |
| humor | humour |
| inclose <i>or</i> enclose (practice evenly divided) | |
| inquire <i>or</i> enquire (practice evenly divided) | |
| instal, <i>but</i> installment | install |
| jail | gaol |
| judgment | judgement |
| kidnaper | kidnapper |
| labeled | labelled |
| maneuver | manœuvre |
| mold | mould |
| mustache | moustache |
| odor | odour |
| offense | offence |
| paraffin | paraffine |
| penciled | pencilled |
| plow | plough |
| pretense | pretence |
| program | programme |
| prolog <i>or</i> prologue (practice evenly divided) | |
| Savior | Saviour |
| skillful | skillful |
| sympathize | sympathise |
| syrup | sirup |
| theater | theatre |
| traveler | traveller |
| valor | valour |
| whisky <i>or</i> whiskey (practice evenly divided) | |
| wilful | willful |
| woful <i>or</i> woeful (practice evenly divided) | |
| woolen | woollen |
| worshiper | worshipper |

6. Simplified Spelling

Summary of simplified spelling.

247. The Simplified Spelling Board was formed in 1906 to bring about a reform in spelling. It has issued from time to time lists of revised spellings. In 1918 the Board published a summary of all the simplifications that it had recommended since its organization. This summary, in which simplified spelling is used throughout, follows. Full information regarding the activities of the Board and copies of the pamphlet may be had by addressing The Simplified Spelling Board, No. 1 Madison Avenue, New York City.

1. When *ed* final is pronounst *t*, write it simply *t*, where the change will not suggest an incorrect pronunciation, as *askt*, *fixt*, *wisht*, etc.; reducing a preceding double consonant to a single consonant, as *blest*, *kist*, *dipt*, *dropt*, *sept*, etc.; and changing *-ced* to *-st*, as *pronounst*, *rejoist*, *reverst*, etc.; but avoid misleading forms like *bakt* for *baked*, *deduct* or *dedust* for *deduced*, etc.

2. Change *ph* to *f* when so sounded, as *alfabet*, *fonograf*, *fotograf*, *sulfur*, *telephone*, *telegraf*, etc.

3. Drop *e* final after *-lv* and *-rr*, as *delv*, *twelv*, *carv*, *curv*, *serv*, *deserv*, etc.; also, in the endings *-ile*, *-ine*, *-ise*, *-ite*, *-re*, unstrest, pronounst *il*, *in*, *is*, *it*, *ir*, as *hostil*, *textil*, *anilin*, *determin*, *engin*, *examin*, *genuin*, *imagin*, *practis*, *promis*, *definit*, *favorit*, *infinis*, *opposit*, *activ*, *comparativ*, *nativ*, *positiv*, etc.; and at the end of *ar(e)*, *hav(e)*, *gir(e)*, *forgir(e)*, *misgir(e)*, *liv(e)*; because its normal use after a single consonant is to show that the preceding vowel is long. Hence it is retained in such words as *bare*, *brave*, *mile*, *fine*, *wise*, *polite*, *arrive*.

4. When the digraf *ea* is sounded as in *head* or as in *heart*,

use the letter that is sounded and omit the other, as *helth*, *hevry*, *insted*, *tred*, *wether*, *plesant* ; *hart*, *harth*, etc.

5. Substitute *e* for the digraphs and ligatures *ae*, *æ*, *oe*, *œ*, when not final, as *medieval*, *fenix*, *cyclopedia*, etc.

6. When *ch* is pronounst *c*, drop *h*, except before *e*, *i*, and *y*, as *caracter*, *epoc*, *arcangel*, *mecanic*, *monarc*, *scolar*, *scool*, *stomac*, *tecnical*, etc. ; but *chemist*, *architect*, *monarchy*, etc.

7. Drop silent *h* from initial *rh*, as *rapsody*, *reumatism*, *rubarb*, etc.

8. Reduce *ll* final, after a short strest vowel, to *l*, as *bil*, *dol*, *dril*, *dwel*, *fil*, *ful*, *fulfil*, *shal*, *tel*, *wil*, *wilful*, etc.

9. Reduce the double final consonants *bb*, *dd*, *ff*, *gg*, *nn*, *rr*, *tt*, *zz*, to a single consonant, as *eb*, *ad*, *od*, *cuf*, *eg*, *bun*, *bur*, *whir*, *net*, *buz*, etc.

10. Drop *-me* from *mme* final, as *gram*, *program*.

11. Drop *-te* from *ette* final, as *cigaret*, *coquet*, *etiquet*, *omelet*, *quartet*, etc.

12. Drop silent *ue* final after *g*, as *catalog*, *colleag*, *dialog*, *pedagog*, *synagog*, etc. ; except when *g* is preceded by a long vowel, as in *rogue*, *vague*, *vogue*, etc. *Tongue* spel *tung*, Milton's way.

13. For *-ough* substitute *o*, *u*, *ock*, or *up*, according to the sound, as *tho*, *thru*, *hock*, *hiccup*, etc. Spel *enuf*, *ruf*, *tuf*, *plow*.

14. Drop silent *b* final, as *crum*, *lam*, *lim*, *num*, *thum*, etc. ; except where its omission would suggest an incorrect pronunciation, as in *tomb*, *comb*, etc.

15. Drop *e* from *ey* final unstrest, pronounst like short *y* final, as *abby*, *barly*, *chimny*, *donky*, *gally*, *mony*, *trolly*, *vally*, *whisky*, etc.

16. Substitute *z* for *s* in the verb-suffix *-ise*, as *advertize*, *civilize*, *criticize*, *pauperize*, etc.

17. Change *re* final, after any consonant except *c*, to *-er*, as *center*, *fiber*, *meter*, *theater*, etc.

18. Drop *u* from *our* final, unstrest, as *ardor*, *color*, *favor*, *honor*, *labor*, etc.

***Altho*, *tho*, *thoro*, etc.**

248. In 1898 The National Education Association recommended a list of twelve words spelled in simplified form. These spellings — *altho*, *tho*, *thru*, *thru-out*, *thoro*, *thorofare*, *thoroly*, *catalog*, *decalog*, *pedagog*, *program*, *prolog* — have become more or less common. In 1916 the Association voted to use in its publications the spelling *t* in past tenses of verbs ending in *-ed* pronounced *t*.

***Thot* and *brot*.**

249. If a writer decides to adopt simplified spelling, he must inform himself as to what simplifications have been authorized and he must use these new spellings consistently. It is highly inexcusable to spell *through* *t-h-r-o-u-g-h* in one place and *t-h-r-u* in another. Above all he must avoid wholly unauthorized spellings — spellings that are not on the list at all — such as *thot* and *brot*. *Thro*' is restricted to poetry.

CHAPTER NINE

THE MANUSCRIPT

Paper and ink.

250. USE white, unruled paper for all composition work unless there is a special reason for doing otherwise. There is no place in the business or social world for ruled stationery. Use black or dark blue ink. Jet black ink suitable for fountain pens is procurable at stationers'. Do not use a pale ink on tinted paper. If a typewriter is used, write with a record ribbon — preferably black — so that the writing will not smudge.

Legibility and neatness.

251. The first requisite of a good manuscript is that it be legible. The second essential is that it be neat. Space the writing carefully. Do not let the letters of one line run into the letters of the line above; leave sufficient space between the lines. Do not crowd the writing at the top or bottom or at either side; leave ample and well-balanced margins, so that a page of manuscript has much the appearance of a book page. In short, make the manuscript so attractive that it will at once impress the reader favorably.

Write on one side; number pages.

252. Write on only one side of the sheet. Number the pages at the top in arabic numerals. Never roll a manuscript.

Indentation.

253. Indent at least an inch in a hand-written manuscript for every new paragraph. Do not leave part of a line blank, except a short last line of a paragraph.

Paragraphing.

254. See that each paragraph is devoted to the development of a unit idea. (For specific directions regarding the development of a paragraph-idea consult some good text like Scott and Denney's *Paragraph-Writing*.)

Cancellation.

255. Draw a line through an expression to be canceled. Do not use parentheses or brackets for this purpose.

WRONG. The nights are cold enough (enough) now for a fire.

RIGHT. The nights are cold enough ~~enough~~ now for a fire.

Caret.

256. If an expression is to be inserted, use a caret at the point at which it is to be inserted and write the proper expression above the line of writing; or write the expression to be inserted in the margin opposite the line to which it belongs. (See 92.)

been known

RIGHT. Alfred Noyes has long ^ as a master story-teller.

¶ sign.

257. If a paragraph division is to be made in the midst of a paragraph already written, insert the sign ¶ at the point at which the new paragraph is to begin. If a paragraph division is to be canceled, write *No* ¶ in the margin opposite the division to be canceled.

Quoting a line of verse.

258. A full line of verse quoted as a line of verse should be written on a new line and should be centered — that is, it should be indented from both margins. If the text which follows the quotation is a part of the text which preceded the quotation, the text should begin again on a new line flush with the left margin. If the text following a quotation begins a new paragraph, it should have the same indentation as other paragraphs. In modern printing such quotations are frequently put into smaller type. No quotation marks are then needed. (See **31**.)

RIGHT. . . . Yet, while Mr. Service is undoubtedly a real poet, his work as a whole seems a clear echo rather than a new song. It is good, but it is reminiscent of his reading, not merely of Mr. Kipling, but of poetry in general. In "The Land that God Forgot," a fine poem, beginning

The lonely sunsets flare forlorn
Down valleys dreadly desolate;
The lordly mountains soar in scorn
As still as death, as stern as fate,

the opening line infallibly brings to mind Henley's

Where forlorn sunsets flare and fade.

The poetry of Mr. Service has the merits and faults of the "red blood" school in fiction . . .

Exact arrangement of lines.

259. In quoting verse reproduce the original arrangement of lines exactly.

WRONG. Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

RIGHT. Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

NOTE. This principle applies also when a quotation begins in the middle of a line of verse.

WRONG. Father, thy hand
Hath reared these venerable columns, Thou
Didst weave this verdant roof.

RIGHT. Father, thy hand
Hath reared these venerable columns, Thou
Didst weave this verdant roof.

Paragraphing dialogue.

260. In writing dialogue make each speech a separate paragraph. Each change of speaker demands a new paragraph, no matter how short the speech may be. (See **79** and **NOTE**.)

RIGHT. She gazed at me a minute before saying: "Then — then I think it must have been — your brother. I re-

member now that Annette did call him Jack." She continued: "But what did you mean when — when you said it was you?"

"Don't you know?"

"I haven't the slightest idea."

"Look at me again."

"I can't look at you again, because I'm looking at you all the time. You're most wonderfully like your brother."

"I don't think I am. I met Uncle Van Elstine in the street the other day and he didn't know me."

"Oh, well, a stranger often sees resemblances that escape members of the family."

NOTE. When an expression like *he said* precedes the quotation, the quotation is frequently put into a separate paragraph to secure greater emphasis.

RIGHT. . . . And laughing, although somewhat hysterically, she added:

"We're going to get that thousand dollars yet. See if we don't."

Paragraphing an extended quotation.

261. An extended prose quotation is generally set off in a separate paragraph. In modern printing such matter is usually set in smaller type and is indented somewhat from both margins. No quotation marks are then needed. (See **80.**)

RIGHT. . . . The problem that confronted the American army in France was simple — that is, simple to understand although neither simple nor easy to carry out. General Pershing puts it tersely:

With the French and British armies at their maximum strength, and when all efforts to dispossess the enemy from

his firmly entrenched positions in Belgium and France had failed, it was necessary to plan for an American force adequate to turn the scale in favor of the Allies. Taking account of the strength of the Central Powers at that time, the immensity of the problem which confronted us could hardly be over-estimated.

It is impossible here to follow the soldierly narrative of the efficient work done by the separate armies, divisions, and corps of the American troops.

Form for drama.

262. Observe the correct form for written and printed drama. The name of the character speaking is paragraphed from the left; or it may be placed in the middle of the page. The period after the name of the character is the usual punctuation, although the colon and less frequently the dash are used for this purpose. If the name is placed in the middle of the page, no mark of punctuation is used. Stage directions are put into italics and are inclosed in brackets — less often in parentheses. (See **72** and **140**.)

RIGHT. UNA [*jumping up*]. That's it. I'll write it. I'll write a play showing it's useless trying to escape the usual. [*Running up to her father, GEORGE'S cap in her hands.*] That will be unusual, won't it, Dad?

[*Reënter GEORGE*]

GEORGE. Excuse me. I left my cap.

UNA [*stretching it out to him without looking at him*]. Here it is.

RIGHT.

MRS. MORROW

Well, dear, we'll never be found in a museum at any rate.

MRS. VAN DYKE

(As they go up)

I don't know. I'm most dead already.

(MRS. MORROW gives a look at BESS through her lorgnette.

They go out obviously gossiping about her.

HOOD takes a step to see they have gone. Then he turns tensely.)

HOOD

Bess!

BESS

Oh, Bob!

263. For specific directions in preparing a manuscript for the printer and in correcting proof see Chapter Twelve.

CHAPTER TEN

LETTER WRITING

Kinds of letters.

264. LETTERS may be divided into two general classes — business letters and social (or personal) letters. Good usage demands that certain rules be observed in all letters, although these requirements vary in strictness with the formality of the letter.

Parts of a letter.

265. The parts of a letter are the heading, the introduction (or inside address), the greeting (or salutation), the body, the complimentary close, the signature, and the superscription (or the address on the envelope).

1. Heading

Place of heading.

266. The heading, to be placed on the right-hand half of the page and about two inches from the top, should contain the full address of the writer and the date. The heading may be placed all on one line, or it may occupy two or three lines. If a printed letter-head containing the writer's address is used, only the date is needed as heading.

Street and number.

267. If a street and number are included in the heading, write numbers in accordance with **152**. The proper order is house number and street, city and state, date. (For punctuation of heading see **323**.)

RIGHT.

116 Sixteenth Avenue,
Columbus, Ohio,
July 7, 1920.

RIGHT.

14 East 114th Street
New York City
January 15, 1920

Abbreviations.

268. In ordinary commercial correspondence it is permissible to abbreviate the name of the state and such words as *Street* and *Avenue*. In formal business correspondence and in all social correspondence such abbreviations should not be used.

Date.

269. Do not abbreviate a date, except in an informal communication. (See **146**.)

UNDESIRABLE. 10/23/20.

Oct. 23, 1920.

BETTER. October 23, 1920.

***St, d, th* after day.**

270. Do not use *st, d, rd, th* after the day of the month in the heading. (See **146**.)

UNDESIRABLE. October 23rd, 1920.

BETTER. October 23, 1920.

NOTE. According to the English practice the day of the month precedes the name of the month. In this case *st*, *d* (to be preferred to *rd*), and *th* are used. But no period is used, for these are contractions and not abbreviations. (See 4, NOTE.)

RIGHT. Wednesday, 21st May, 1920; 28th August, 1920.

***St*, *d*, *th* after number that is name of street.**

271. *St*, *d* (to be preferred to *nd* or *rd*), and *th* may be used after a number that is the name of a street, but no period should be used after the *st*, *d*, or *th*, for these are contractions and not abbreviations. (See 4, NOTE.)

WRONG. 44 East 145th. Street.

RIGHT. 44 East 145th Street.

Separation of heading.

272. Do not divide the heading, putting one part at the beginning and another part at the end of the letter.

WRONG.

Ashland, Oregon, June 1, 1920.

Dear Frank:

Yours sincerely,

Harry B. McIntyre,
168 Beech Street.

RIGHT.

168 Beech Street,
Ashland, Oregon, June 1, 1920.

Dear Frank:

Yours sincerely,

Harry B. McIntyre.

Full address of writer.

273. In business letters it is imperative that the full address of the writer occur in the letter, either in the heading or as a printed letter-head. In social letters it is highly desirable that the same practice be followed. Do not depend on your correspondent's having your address from a previous letter. As a matter of courtesy and convenience for the recipient, place your complete address at the head of every letter.

2. The Introduction (or Inside Address)**Inside address.**

274. The introduction (or inside address) should give the name and address of the person, or firm, to whom the letter is written. The street address may be omitted from the introduction.

Indentation and block form.

275. If the introduction occupies two or more lines, these lines may be successively indented; or they may be written in "block" form, without indentation, particularly when typewritten.

RIGHT.

Strathmore Paper Company

Mittineague

Massachusetts

Dear Sirs :

RIGHT.

Strathmore Paper Company

Mittineague

Massachusetts

Dear Sirs :

Introduction at end of letter.

276. In the more formal kinds of business and professional correspondence the introduction may be placed at the end of the letter, somewhat below the signature and at the left margin of the page.

RIGHT.

My dear Dr. Thompson :

Yours very truly,
F. A. Marble

Dr. W. O. Thompson
Ohio State University
Columbus, Ohio

Omission of introduction.

277. In very informal social notes, such as letters to intimate friends or relatives, the introduction may be omitted altogether. (For punctuation of the introduction see **323**.)

RIGHT.

45 Riverside Avenue
Spokane, Washington
August 19, 1920

Dear Uncle Ben :

Yours affectionately,
Bob

Abbreviations.

278. In commercial letters it is permissible, although not desirable, to abbreviate the names of states, the words *Avenue* and *Street*, and titles. In more formal correspondence such abbreviations should not be used.

Repetition of a title.

279. Do not use two titles which repeat one another. *Esq.* following a name is frequently used in this country — always in England except in addressing tradespeople — in place of *Mr.* before the name. *Esq.* must never be used if any title has preceded the name.

WRONG. Mr. C. E. Jamison, Esq.
Cleveland, Ohio

RIGHT. Mr. C. E. Jamison
Cleveland, Ohio

RIGHT. C. E. Jamison, Esq.
Cleveland, Ohio

Address for a married woman.

280. A married woman should be addressed by her husband's given name, or initials, preceded by *Mrs.* She should never be addressed by her husband's title.

WRONG. Mrs. Dr. Charles L. Williams.

RIGHT. Mrs. Charles L. Williams.

3. The Greeting (or Salutation)**Greeting.**

281. The greeting (or salutation) is a conventionalized form by which the person, or firm, to whom the letter is written is addressed.

Forms for business letters.

282. The ordinary forms for business letters are :

Dear Sir :

Gentlemen :

Dear Sirs :

Dear Madam :

My dear Sir :

My dear Madam :

My dear Sirs :

Ladies :

Messrs.

283. Never use *Messrs.* as a greeting. *Messrs.* was formerly used as a plural to correspond with the singular *Mr.*, but it is rapidly going out of use even as a title.

Madam, etc.

284. *Madam, Dear Madam, My dear Madam* are correct in addressing either a single or married woman.

Sir.

285. The greeting *Sir* or *Sirs* is reserved for very formal correspondence — such as letters to officials of high rank.

Forms of greeting for social letters.

286. The ordinary forms of greeting for social letters are :

Dear Frank :

Dear Professor Denney :

Dear Father :

Dear Colonel Barrett :

My dear Miss Purdy :

My.

287. The greeting with *my* — *My dear Mr. Smith* — is always more formal than that without *my* — *Dear Mr. Smith.*

Dear in My dear not capitalized.

288. Do not capitalize *dear* when it is preceded by *My*. (See **282.**)

Title without name as greeting.

289. Do not use a title without a name as a greeting except in writing to close personal friends.

BAD. Dear Col.:

RIGHT. Dear Colonel Converse:

Abbreviation of title.

290. Do not abbreviate titles in the greeting. The exceptions are *Mr.*, *Mrs.*, *Dr.*, *M.*, *Mme.*, *Mlle.* (See 143.)

UNDESIRABLE.

Dear Prof. Hodgman:

BETTER.

Dear Professor Hodgman:

Colon after greeting.

291. The normal punctuation after the greeting is the colon. Do not use the colon and the dash. In very short informal notes it is permissible to use a comma instead of a colon.

4. The Body of a Letter

Beginning of body.

292. The body should begin immediately under the colon that follows the greeting.

General directions.

293. Observe with punctilious care such matters as spelling, capitalization — in fact, all the principles of English composition.

Paragraphing.

294. Paragraph the body of the letter carefully, so that each paragraph covers a single paragraph-idea.

Use of complete sentences.

295. Write in the form of complete sentences. Do not omit pronouns or other words that are required grammatically.

BAD.

Letter received and contents noted. Will take matter up with shipping department at once. Hope to make shipment Monday.

BETTER.

Your letter has been received. We shall take the matter up with our shipping department at once, and we hope that we may be able to make the shipment on Monday.

Worn-out phraseology.

296. Avoid worn-out phraseology, such as :

. . . your esteemed favor . . .

. . . your kind favor . . .

In reply we beg to say . . .

We beg to advise . . .

Inclosed please find . . .

Hoping to hear from you again . . .

Thanking you again . . .

. . . and oblige . . .

Trusting that . . .

Awaiting your reply . . .

Unsanctioned abbreviations.

297. Do not use any unsanctioned abbreviations.

WRONG.

Yrs recd on 14ult.

RIGHT.

Your letter was received on the 14th of last month.

Postscripts.

298. Avoid the use of postscripts. Everything should be above the writer's signature.

5. The Complimentary Close**Complimentary close.**

299. The complimentary close, like the greeting, is a conventional formula of respect. It is generally placed, especially in typewritten letters, about the middle of the page and just below the last line of the body. It is followed by the comma. Only the first word is capitalized.

Forms for business letters.

300. The ordinary forms of the complimentary close for business letters are :

| | |
|--------------------------|---------------------|
| Yours very truly, | Very truly yours, |
| Yours truly, | Yours respectfully, |
| Very respectfully yours, | |

Forms for social letters.

301. The ordinary forms for social or personal letters are :

| | |
|-----------------------|-----------------------|
| Sincerely yours, | Cordially yours, |
| Very sincerely yours, | Yours affectionately, |
| Yours very sincerely, | Yours with love, |

Yours (your).

302. *Yours* (or *your*) is needed in every complimentary close.

Form for intimate letters.

303. In very intimate letters it is permissible to close with such expressions as :

Your affectionate father.
Your loving son.

The words should be written as a single line.

***I am*, etc., not parts of complimentary close.**

304. Such expressions as *I am*, *I remain*, *As ever* are parts of the body and should not be written as parts of the complimentary close.

WRONG.

With kind regards,
I remain yours sincerely,

RIGHT.

With kind regards, I remain
Yours sincerely,

Close grammatically complete.

305. When the final sentence is linked to the complimentary close, the whole must be grammatically sound.

WRONG.

Hoping to see you soon,
Yours very sincerely,

RIGHT.

Hoping to see you soon, I remain
Yours very sincerely,

RIGHT.

I hope to see you soon.
Yours very sincerely,

Harmony in tone.

306. Use a complimentary close which is in harmony with the tone of the greeting.

UNDESIRABLE.

Dear Sir :

.
Yours cordially,

BETTER.

Dear Mr. Harris :

.
Yours cordially,

RIGHT.

Dear Sir :

.
Yours very truly,

UNDESIRABLE.

Dear Mother :

.
Yours truly,

BETTER.

Dear Mother :

.
Yours affectionately,

6. The Signature**Position and form of.**

307. The signature, the name of the writer, should be placed below the complimentary close and a little to the right of the center of the page. As a rule it should be that used in signing legal documents and should never vary. Do not sign at one time *John A. Jones* and at another time *J. A. Jones*. Adopt one form of signature and use it invariably in all business

correspondence. In a letter to an intimate friend or to a relative it is permissible to sign with the first name or even with a nickname.

Legibility.

308. The signature must be legible. In some business firms it is the custom to have the writer's name typed below the space in which the written signature is placed, in order that the reader will not have to puzzle over the signature.

No title before signature.

309. A title should never precede a signature. A title — such as the name of the position held by the writer — may follow the signature when it is a necessary part of the communication.

WRONG. Yours very truly,
Dr. A. D. Anderson

RIGHT. Yours very truly,
A. D. Anderson, M.D.

RIGHT. Yours very truly,
George R. Grose,
President

Title below signature.

310. In business letters the official title of the writer is often typewritten just below the space for the signature.

RIGHT. Yours very truly,
B. Woodbury,
District Sales Manager.

Signature of unmarried woman.

311. In writing to strangers a woman should sign a letter so as to indicate the proper form of title for the reply. If unmarried, she should sign it thus :

(Miss) Mary A. Hanna

Signature of married woman.

312. If married, she should sign it with her own name, placing just below it in parentheses her married name — that is, *Mrs.* and the given name, or initials, of her husband. If preferred, her married name may be placed in parentheses at the left margin of the page.

RIGHT. Yours very truly,
Josephine P. Owen
(Mrs. David H. Owen)

RIGHT. Yours very truly,
Josephine P. Owen
(Mrs. David H. Owen)

Open and close punctuation.

313. If the open system of punctuation is used throughout the letter, no punctuation marks are needed at the ends of the lines of the signature. If the close system of punctuation is used, a comma should stand after each line of the signature but the last and a period should be placed after the last. (See **323** for the open and close systems of punctuation in letter-writing.)

RIGHT (close). Yours very truly,
James B. Davis.

- RIGHT (close).** Yours very truly,
 S. L. McCann,
 Advertising Manager,
 Century Carpet Store.
- RIGHT (open).** Yours very truly,
 S. L. McCann
 Advertising Manager
 Century Carpet Store

7. The Superscription (or Outside Address)

Superscription.

314. The superscription or outside address is written on the envelope and consists of the name and address of the person, or firm, for whom the letter is intended. The superscription may be written in three or in four lines — the name on one line, the house number and street on the second, the city on the third, and the state on the fourth. It is permissible, especially in typewritten letters, to write the name of the state on the same line as the name of the city. Any additional information needed on the envelope may be placed on a line in the lower left-hand corner.

Indentation and block styles.

315. The items of the address may be successively indented, or they may be written in the “block” style — that is, in a vertical column. The form used in the heading should be followed in the superscription.

Harmony.

316. There should be complete agreement between the introduction and the superscription, between the

inside and the outside address. If the block style of writing the items in a vertical column is used in the introduction, use the same style in the superscription. If open punctuation is used in the introduction and heading, use open punctuation in the superscription. Do not abbreviate any word in the superscription if the same word is not abbreviated in the introduction. Under no circumstances change the form of the name of the person, or firm, to whom the letter is addressed. If the introduction reads "Mr. Joseph E. Whalen," do not write "Mr. J. E. Whalen" on the envelope.

Return address.

317. In the upper left-hand corner of the envelope, place the name and address of the sender. This makes it possible for the post office to return the letter in case of non-delivery.

Forms for envelope.

318. Below is a correct form for the envelope. It illustrates the indentation method of placing the items and close punctuation.

B. F. Davis,
142 North High Street,
Columbus, Ohio.

Mr. H. M. Shafer,
718 Security Building,
Los Angeles,
California.

NOTE. If the return address in the upper left-hand corner is printed, it probably has no punctuation marks at the ends of the lines, since printers and engravers use open punctuation for such work. If the return address is written by hand, the writer should follow the same form as he used throughout the heading, introduction, and superscription.

319. Below is a correct form for the envelope. It illustrates the "block" method of placing the items and open punctuation.

After 5 days return to
The Chicago Book Company
Chicago, Illinois

Professor I. S. Kull
Department of History
Rutgers College
New Brunswick
New Jersey

8. Punctuation of Letters

Abbreviations.

320. Every abbreviation in every part of a letter or envelope should be followed by a period.

Colon after greeting.

321. A colon should follow the greeting. A comma is permissible in very short, informal letters. Do not use a dash after the colon or after the comma.

Comma after complimentary close.

322. A comma should always follow the complimentary close.

Open and close punctuation.

323. Either open or close punctuation may be used in the heading, the introduction, the signature, and the superscription. Open punctuation omits commas and periods at the ends of the lines — except, of course, in the case of abbreviations, which are always followed by periods. Close punctuation requires commas after every line but the last and a period after the last. Whichever form is adopted should be used consistently. Do not use one form in the heading and another in the introduction; or one form in the introduction and another in the signature.

RIGHT (open).

24 North Clark Street
Chicago, Illinois
March 17, 1921

Mr. J. C. Mallon
Boston
Massachusetts
Dear Sir :

.
Yours very truly,

C. T. Farrow
Sales Manager
Atlas Cement Company

RIGHT (close).

244 Woodward Avenue,
Detroit, Michigan,
April 2, 1921.

Mr. C. E. Witter,
Chicago,
Illinois.
Dear Sir :

Yours very truly,
The Arctic Monthly Company,
C. D. Frazer,
Circulation Manager.

NOTE. See 318-319 for examples of envelopes showing both open and close punctuation.

9. General Directions

Paper.

324. The standard size for business correspondence is $8\frac{1}{2}$ by 11 inches. Half sheets, $5\frac{1}{2}$ by $8\frac{1}{2}$, are sometimes used for short letters. The "two-fold" letter-head, about $7\frac{1}{4}$ by $10\frac{1}{4}$, is being used to an increasing extent. It folds twice to fit an envelope approximately $3\frac{7}{8}$ by $7\frac{1}{2}$. For social letters the ordinary four-page sheets of correspondence paper may be used. White paper is always correct and is to be preferred, although lightly tinted stationery is permissible. Under no circumstances should the paper be ruled.

Envelopes.

325. It is always desirable to use envelopes cut from the same stock as the paper. For business purposes, however, it is permissible to use the Government

stamped envelopes. There are two standard sizes of envelopes that are most commonly used for commercial correspondence: No. 6 $\frac{3}{4}$, which is 3 $\frac{5}{8}$ by 6 $\frac{1}{2}$ inches; and No. 10, which is 4 $\frac{1}{8}$ by 9 $\frac{1}{2}$ inches. Paper and envelopes in these standard sizes may be obtained from any printer. "Boxed stationery" will meet the requirements of social letters and notes.

Ink.

326. Use black or blue-black ink. Jet black ink suitable for fountain pens is procurable at stationers'. Do not use a pale ink on tinted paper. If a typewriter is used, employ a record ribbon — preferably black — so that the writing will not smudge.

Legibility.

327. The fundamental requisite of a good letter — whether a business letter or a social note — is that it be legible. Do not impose upon your correspondent by making it necessary for him to puzzle over illegible handwriting. Wherever possible have a business letter typewritten.

General attractiveness.

328. The second essential is that the letter be neat. Make proper indentations for paragraphs. Space the writing carefully. Do not let the letters of one line run into the letters of the line above; leave sufficient space between the lines. Do not crowd the writing at the top or bottom or at either side; leave ample and well-balanced margins, so that the letter has much the appearance of a book page. In short, see that the letter is so attractive that the recipient will

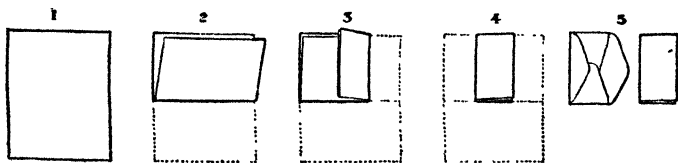
wish to read it and will be able to read it with the least expenditure of energy.

Order of pages.

329. Never write on both sides of the sheet when writing on business paper. If social correspondence paper (paper folded once to form four pages) is used, always write on the pages in the order in which they come — that is, on pages one, two, three, and four. If the letter does not extend over two pages, it is permissible to write on page one and page three, leaving page two blank. But always remember to consider the convenience of the reader.

Folding for No. 6 $\frac{3}{4}$ envelope.

330. If the letter is written on standard business paper and is to fit a No. 6 $\frac{3}{4}$ envelope, fold once in the middle by bringing the bottom up to the top; then fold about a third from the right to the left, and about a third from the left to the right. Place in the envelope so that the two flaps that have been folded over come next to the sealing side of the envelope. Then, when the recipient takes the letter from the envelope, it will fall open in such a way that he can read it without having to turn it around. The diagram below will make plain the correct folding.



[From Davis and Lingham's *Business English and Correspondence* (Ginn & Co.).]

Folding for No. 10 envelope.

331. If the letter is to fit a No. 10 envelope, fold from the bottom about a third of the way up. Then fold from the top down about a third of the way. Place in the envelope with the part last folded next to the sealing side of the envelope.

NOTE. If the letter is written on the "two-fold" letter paper, fold and place in the envelope exactly as in case of the letter to fit a No. 10 envelope.

Folding social letter paper.

332. If the letter is written on social correspondence paper — paper folded once to make four pages — fold once in the middle by bringing the bottom up to the top. Insert in the envelope with the folded edge at the bottom of the envelope.

Freakish folds.

333. Do not use any strange or freakish folds. Always keep in mind the convenience of the reader of the letter.

Stamp.

334. Place the postage stamp in the upper right-hand corner. Place it on square with the envelope and right side up.

A business letter.

335. A correctly written business letter follows :

341 Linwood Avenue
Columbus, Ohio
February 3, 1920

The Boston Book Store
Boston
Massachusetts
Gentlemen :

Please send me one copy of *The Biography of Mark Twain*, by Albert Bigelow Paine, in three volumes, library edition.

Inclosed is my check for six dollars. Kindly send me a receipted statement.

Yours very truly,
W. G. Spencer

An informal letter.

336. A correctly written informal letter follows :

42 East Washington Street
Indianapolis, Indiana
May 27, 1920

Dear Mr. Cooper :

I wish to thank you most sincerely for a copy of *Poems*, your recent volume of verse, which you so graciously sent to me.

I am sure your many friends are delighted at the cordial reception the book is receiving, and we hope this will encourage you to bring out another volume.

Particularly attractive are the lines about the child asking for "just one more story." My little daughter, aged three, pays her tribute nightly by asking me to read to her "that little dirl pome."

Cordially yours,
Harrison B. Clintock

Mr. Adin C. Cooper
The Oaks
Ashland, Ohio

10. Social Notes

337. Social notes, invitations, acceptances, etc., may be formal or informal. Informal social notes are written like all other friendly letters.

Formal note.

338. A formal note should always be written in the third person. It has no heading, introduction, greeting, complimentary close, or signature.

Abbreviations.

339. No abbreviations except *Mr.*, *Mrs.*, and *Dr.* are permissible. Numbers in a date are written out.

Answer to formal note.

340. An answer to a formal invitation should be a formal note which paraphrases the invitation as far as possible. The date and hour mentioned in the invitation should be repeated.

Present tense.

341. The present tense should be used in the reply.

WRONG. Mr. Blank will be pleased to accept . . .

RIGHT. Mr. Blank is pleased to accept . . .

WRONG. Mr. Blank regrets that he will be unable to accept . . .

RIGHT. Mr. Blank regrets that he is unable to accept . . .

Answer written in longhand.

342. As a rule formal invitations, announcements, etc., are engraved, not written. An answer to a formal note should always be written in longhand; it should never be typewritten.

Paragraph form.

343. An answer to a formal note may be written in paragraph form. All the margins should be wide. Or, the answer may be written in long and short lines arranged symmetrically on the page.

Forms for formal notes.**344.** Form for an invitation.

Mr. and Mrs. Calvin J. Ewing
request the pleasure of
Mr. Harold Dunn's
company at dinner on
Thursday, March twenty-ninth
at seven o'clock

345. Form for a note of acceptance.

Mr. Harold Dunn
accepts with pleasure
the invitation of
Mr. and Mrs. Calvin J. Ewing
for dinner on
Thursday, March twenty-ninth
at seven o'clock

346. Form for a note of regret written in symmetrically arranged lines.

Mr. Harold Dunn
regrets that a previous engagement
prevents his accepting
the invitation of
Mr. and Mrs. Calvin J. Ewing
for dinner on
Thursday, March twenty-ninth
at seven o'clock

347. Form for a note of regret written in one paragraph.

Mr. Harold Dunn regrets that a previous engagement prevents his accepting the invitation of Mr. and Mrs. Calvin J. Ewing for dinner on Thursday, March twenty-ninth at seven o'clock.

NOTE. In a note of regret it is permissible to omit the hour.

CHAPTER ELEVEN

OUTLINING

Value of an outline.

348. AN outline is a device by means of which one may secure a bird's-eye view of a subject. It is subject matter condensed into a series of phrases or statements that are so numbered and indented as to reveal to the eye their logical relation. It is employed to make evident the organic structure of a literary composition. It is of greatest value to a writer in organizing material for an original work.

Letter and exponent systems.

349. Two systems of numbering the items are in general use: the Letter System and the Exponent System. Coördinate topics have the same letter scheme — that is, *A*, *B*, *C*, or *a*, *b*, *c*, or 1, 2, 3 — or the same exponent — that is, 1¹, 2¹, 3¹, or 1², 2², 3².

| <i>Letter System</i> | | <i>Exponent System</i> | |
|----------------------|--|------------------------|--|
| I. | | I. | |
| A. | | 1 ¹ . | |
| 1. | | 1 ² . | |
| <i>a.</i> | | 1 ³ . | |
| <i>b.</i> | | 2 ³ . | |
| 2. | | 2 ² . | |
| <i>a.</i> | | 1 ³ . | |
| <i>b.</i> | | 2 ³ . | |
| B. | | 2 ¹ . | |
| 1. | | 1 ² . | |
| 2. | | 2 ² . | |

Coördinate topics are always equally indented from the left margin. Successive indentations should accompany successive subordination of topics.

Indentation.

350. If a topic in an outline runs to more than one line, the other lines should be indented under the first line of the item.

BAD.

I. Elements of Narration

A. Major Elements. There are three major elements from any one of which the story may start.

1. Plot. "Plot is a climactic series of events each of which determined and is determined by the characters involved."

a. Beginning. The beginning is sometimes called the "exposition."

BETTER.

I. Elements of Narration

A. Major Elements. There are three major elements from any one of which the story may start.

1. Plot. "Plot is a climactic series of events each of which determines and is determined by the characters involved."

a. Beginning. The beginning is sometimes called the "exposition."

Parallelism.

351. Items of an outline that are logically parallel should be expressed in parallel form.

- FAULTY.** A. Advantages of this plan
1. Economic
 2. It is politically expedient
 3. Socially desirable
- RIGHT.** A. Advantages of this plan
1. Economic
 2. Political
 3. Social
- RIGHT.** A. Advantages of this plan
1. Economically sound
 2. Politically expedient
 3. Socially desirable

Parts of an outline.

352. The parts of an outline, corresponding to the parts of the subject matter, are Introduction, Body (or Discussion), and Conclusion. It is a matter of personal preference whether or not these words appear as a part of the outline. The following forms are commonly followed :

- | | |
|------|----------------------------|
| | The Subject |
| | The Statement of the Theme |
| | Introduction |
| I. | |
| | Body |
| II. | |
| III. | |
| IV. | |
| | Conclusion |
| V. | |

The Subject

- I. Introduction
- II. Body : (a statement of the theme)
 - A.
 - B.
 - C.
- III. Conclusion : (Summary)

NOTE. Some writers and teachers discard the terms *Introduction*, *Body*, and *Conclusion* in an outline, feeling that such divisions are artificial and destroy the unity of the production. But as an outline is always simply a means and not an end in itself — a device that is used by the writer and never seen by the reader of the given composition — the writer should be free to make use of that form of outline which will be of greatest service to him.

Sentence outline.

353. A sentence outline is one in which the main headings plus the sub-topics read as complete sentences.

RIGHT.

Harvesting Wheat in the Far West

- I. The men employed are
 - A. The machine men, including
 - 1. The men who run the headers
 - 2. The men who run the threshing machines
 - B. The header-box men
 - C. The roustabouts
- II. The outfit consists of
 - A. The header-boxes
 - B. The threshing machines
 - C. The wagons
 - D. The horses

- III. The necessary processes are
 - A. Establishing a camp, which consists of
 - 1. Providing shelter for the men
 - 2. Providing food
 - 3. Providing a water supply
 - B. Heading the wheat
 - C. Hauling the wheat to threshing machines
 - D. Threshing the wheat
 - E. Transporting the grain to warehouses

Topic outline.

354. A topic outline is one in which the main headings and sub-topics are words or phrases. Such an outline is useful and convenient when the subject matter is simple — as in a description or simple exposition.

Harvesting Wheat in the Far West

- I. The men employed
 - A. Machine men
 - 1. Header men
 - 2. Threshing-machine men
 - B. Header-box men
 - C. Roustabouts
- II. The outfit
 - A. Header-boxes
 - B. Threshing machines
 - C. Wagons
 - D. Horses
- III. The processes
 - A. Establishing a camp
 - 1. Shelter for men
 - 2. Food
 - 3. Water supply

- B. Heading the wheat
- C. Transporting wheat to threshing machines
- D. Threshing the wheat
- E. Transporting the wheat to warehouses

Form for beginners.

355. If the subject matter is at all complex, it is generally better — especially for the beginner — to frame at least the main topics in the form of complete sentences; for thus the writer is unable to stray so easily from his subject as he might were these topics merely words or phrases. A standard form for this type of outline follows.

NOTE. What is true of the outline form in all of its particulars for one who expects to write a composition from the outline is likewise true of an outline that is made by analyzing the subject matter written by another.

356. A specimen outline.

THE IMPORTANCE OF DUST ¹

ALFRED RUSSEL WALLACE

- I. Introduction: The dust that we know is a nuisance.
 - A. Such dust can be abolished if we wish to take the trouble.
 - B. But some dust has important uses in the economy of nature.
- II. Body: To dust we owe beauty and perhaps the very habitability of the earth.
 - A. The blue of the sky and sea is due to dust particles.
 - 1. The true explanation of the color of the sky was found by the experiment of Tyndall in 1868.

¹ From Chapter IX of *The Wonderful Century*.

- a.* The experiment.
 - b.* Explanation of the experiment.
 - c.* Application of the experiment to the earth.
 - d.* Confirmation of the theory.
- 2. The same principle explains the color of the sea.
- B. To the presence of dust particles we owe the formation of mists, clouds, and the gentle fall of rain.
 - 1. The experiment of John Aiken explained the method of vapor condensation.
 - 2. Application to the earth makes it plain that
 - a.* Without dust one mode of condensation of vapor would be in the form of dew.
 - b.* Without dust the chief mode of condensation would be in the form of huge torrents on mountainsides.
- III. Conclusion : Summary.
 - A. Dust gives us the color of sea and sky.
 - B. Dust makes possible gentle rains.

CHAPTER TWELVE

PREPARING COPY FOR THE PRINTER AND CORRECTING PROOF

“ Copy.”

357. Copy is the technical term used to designate any written or printed matter that is sent to a publisher to be reproduced in print. For detailed information regarding the preparation of copy consult the style book of a standard publishing house. See *A Manual for Writers*, University of Chicago Press, 1913, Chaps. VIII–XII; *Notes for the Guidance of Authors*, The Macmillan Company, 1918; *Handbook of Style*, Houghton Mifflin Company, 1913. For miscellaneous directions regarding the preparation of any manuscript, whether for printer or not, see Chapter Nine.

Complete copy.

358. Copy must be complete. In the case of a book this means that the title-page, preface, introduction, dedicatory note, etc., must be included if these are to appear in the printed form. Normally the index need not be prepared until the page proof has been received.

Accurate copy.

359. Copy must be accurate. It should be exactly as the writer wants it to appear in print, for changes

are expensive after matter has been set in type. Special care must be taken in spelling proper names. All quotations and extracts should be verified. Wherever possible copy should be typewritten.

Consistency of style.

360. Copy should be consistent in style — that is, in such matters as punctuation and capitalization. If, because of inconsistencies in style, copy has to be edited by the copy-reader, a charge is made.

Changes.

361. Changes in the copy before it is sent to the printer should be made in such a way that they will cause the compositor no confusion. Where necessary write specific directions in the margins.

Transposing material.

362. If it is necessary to transpose material, strike out the material at one point and insert it where it belongs, indicating the point at which the material is to be inserted by using a caret. (See **92.**)

Inserting new matter.

363. If it is necessary to insert new matter, such matter should be written on a separate sheet of paper, should be marked "Insert A," and should be pasted to the sheet in which it belongs. The point at which the insertion is to be made should also be marked "Insert A." If the inserted matter is several pages in length, the pages should be numbered with the number of the page where the insertion is to be made and with the letters A, B, C, etc. — thus, 7 A, 7 B, 7 C.

Footnotes.

364. A footnote should be placed immediately below the text to which it refers. Lines should be drawn above and below the footnote to separate it from the text matter which precedes and follows. This makes it possible for the printer to set the footnote on the proper page when the galleys are made up into pages.

RIGHT. One prominent writer has defined a novel as "a good story well told."¹ But many distinguished novelists

¹ W. L. Phelps, *The Advance of the English Novel*, Dodd, Mead & Company, 1916, p. 12.

have taken exception to this, saying . . .

Illustrations.

365. The point of insertion of each illustration should be clearly marked in the manuscript. Copy for the illustrations should be submitted with the manuscript but as a separate bundle so that they may be sent to the engraver for reproduction. They should be on separate sheets and should have figure or plate numbers and bear the name of the work to which they belong and a reference to the page in the manuscript at which they are to be inserted.

Italics, caps, small caps.

366. Draw one line under any expression that is to be printed in *italics*; draw two lines for SMALL CAPS; and draw three lines for LARGE CAPS. Caps and small caps are used largely for section or chapter headings.

Galley proof.

367. After the matter is set up by the compositor a first proof — called a galley proof — is drawn. This is corrected by the proof reader and together with the original copy it is then sent to the author for further corrections or alterations. The proof reader frequently marks the proof with the abbreviation “Qy.” or “?” in order to call attention to an apparent inconsistency or misstatement of fact. The author should mark each of these “O.K.” or make the correction, if a correction is needed. After making any further corrections or alterations the author should promptly return the galley proof to the publisher. The galleys are then made up into pages and a new set of proof — called page proof — is drawn and is sent to the author. The page proof should show all illustrations and all footnotes properly placed. The author corrects this page proof and marks it “O.K.,” or “O.K. with corrections,” or “O.K. with alterations.” From the page proof the author makes the index. The page proof and index are then sent to the publisher; plates are made; and the book is printed.

Corrections and alterations.

368. No charge is made for corrections due to printer's errors; but the expense of making all changes from the original copy is charged against the author. Although copy is supposed to be complete and perfect when it is first sent to the publisher, the author frequently finds it necessary to make alterations after the matter has been set up. All corrections or altera-

tions should be made in the galley proof; for changes are difficult to make and are more expensive after the matter has been made up into pages. The page proof should be used for verification and not for alteration. “. . . the page proof should be read carefully by the author to see (1) that the appropriate running heads and folios (the lines at the top of the page carrying the page numbers) are in position, (2) that no lines are transposed or omitted, especially at the top or at the foot of pages, (3) that footnotes are in place on their appropriate pages, (4) that alterations indicated on galley proof have been correctly made, (5) that letters or punctuation marks have not been dropped from the ends of lines.” (*Manual of Style*, p. 185.)

Corrections in red ink; alterations in black ink.

369. Make corrections of printer's errors in red ink; make alterations from copy in black ink. Do not use pencil to make corrections.

Proof reader's marks.

370. Use the proper symbol at the point where an error occurs and make the proper notation in the margin opposite the error. Do not insert words between the lines in the proof. Use the following proof reader's marks.

SIGNS USED IN CORRECTING PROOFS

⌞ = Push down the lead which is showing
with the type.

⊘ Delete; take out.

9 Turn inverted letter right side up.

et { Let it remain; change made was
..... { wrong.

□ Indent one *em*.

⊙ A period.

|| The type line is uneven at the side of
the page; straighten it up.






× A broken letter.

/ A hyphen.

ital. Use italics.

○ Join together; take out the space.

⊙ Take out letter and close up.

| | | |
|---|---|---|
| <i>centre</i> | = | Put in middle of page, or line. |
|  | | Straighten lines. |
| ʹ | | Insert an apostrophe. |
| ʼ | | Insert a comma. |
|  | | Raise the word or letter. |
|  | | Lower the word or letter. |
|  | | Bring matter to the left. |
|  | | Bring matter to the right. |
| # | | Make a space. |
| <i>lead</i> | | A thin metal strip used to widen the space between the lines. |
| <i>space out</i> | | Spread words farther apart. |
| ¶ | | Make a paragraph. |
| <i>no</i> ¶ | | Run on without a paragraph. |
| <i>cap.</i> | | Use a capital. |
| <i>l.c.</i> | | Use the lower case (small type), <i>i.e.</i> not capitals. |
| <i>s.c.</i> | | Small capitals. |

| | | |
|-------------------|---|---|
| <i>w. f.</i> | = | Wrong font — size or style. |
| <i>font.</i> | | Kind of type. |
| <i>tr.</i> | | Transpose. |
| <i>rom.</i> | | Use roman letter. |
| <i>overrun</i> | | Carry over to next line. |
| Λ | | Indicates where an insertion is to be made. |
| <i>Dy. or (?)</i> | | Doubt as to spelling, etc. |
| ≡ | | Indicates CAPITAL letters. |
| == | | Indicates SMALL CAPITAL letters. |
| — | | Indicates <i>italic</i> letters. |
| ~~~~ | | Indicates black type letters. |
| ≡~~~~ | | Indicates BLACK CAPITALS . |
| ==~~~~ | | Indicates BLACK SMALL CAPITALS . |
| ~~~~ | | Indicates <i>black italic</i> . |

371. Proof with corrections.

From *Notes for the Guidance of Authors*. New York: The Macmillan Company, 1918.

ADDRESS AT GETTYSBURG

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, ~~it~~ can long endure. We are met on a great battlefield of that war. We have come to pedicate a portion of that field as a final resting-place for those who here ~~here~~ gave their lives that that Nation might live. ~~It~~ is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we (here say) but it can never forget what they did here.

It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought

" (Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of The Macmillan Company, from Abraham Lincoln, the Man the People, by Norman Hapgood.)

372. Corrected proof.

From *Notes for the Guidance of Authors*. New York: The Macmillan Company, 1918.

ADDRESS AT GETTYSBURG

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here

(Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of THE MACMILLAN COMPANY, from "Abraham Lincoln, the Man of the People," by Norman Hapgood.)

CHAPTER THIRTEEN

BIBLIOGRAPHICAL DETAILS

1. The Bibliography

Definition.

373. A BIBLIOGRAPHY is a history of books, with information as to editions, dates of publication, names of publishers, places of publication, etc. It is used especially in textbooks and books of scholarly research. It is valuable in giving information as to what books have been consulted by the author and what books may be consulted by the reader.

Consistent style desirable.

374. There is no uniform style followed by authors and publishers in the handling of a citation. Therefore only one inflexible rule can be given. Be *consistent* in the treatment of bibliographical material.

Usual form.

375. The usual form, including punctuation, for a reference to a book is as follows : surname of the author or editor, initials or given name. Exact title. Place of publication : name of publisher, date.

EXAMPLE. WELLS, CAROLYN (Compiler). *The Book of Humorous Verse*. New York : George H. Doran, 1920.

EXAMPLE. TARBELL, IDA M. *The Life of Abraham Lincoln*. Two volumes. New York : The Macmillan Company, 1900.

NOTE 1. A comma is often used in place of the colon between the name of the city and the name of the publisher.

NOTE 2. The name of the publisher is frequently omitted.

NOTE 3. The price of the volume is sometimes given.

NOTE 4. The number of pages and the size of the book are sometimes given last.

EXAMPLE. CUNLIFFE, JOHN W. *English Literature During the Last Half Century*. New York: The Macmillan Company, 1919. 12mo, viii + 315 pp.

Form for magazine reference.

376. A reference to a magazine should give the volume and page, or pages inclusive — the volume number being followed by a colon — and the month and year of issue.

EXAMPLE. HUNTER, C. W. "The Sequence of Science in the Junior and Senior High School." *High School Journal*, 3: 163-65, October, 1920.

NOTE. Sometimes either the volume number or the month and year is omitted. If the abbreviation *vol.* or the word *volume* is used, the comma takes the place of the colon after the volume number.

EXAMPLE. LONG, R. E. C. "The People's Theatre in Russia." *Nineteenth Century*, Vol. 52, p. 775.

Interpolations.

377. Any material in a bibliographical notation that is interpolated by the compiler is inclosed in brackets.

EXAMPLE. CARY, ELIZABETH LUTHER. *Emerson, Poet and Thinker*. New York, [1904].

EXAMPLE. [Phelps, William Lyon.] "Two Ways of Teaching English." *Century Magazine*, 51: 793.

Omissions.

378. In a scholarly work the note usually includes exactly what is found on the title page, and any omission is indicated by ellipsis marks (see **74**); but for all ordinary work it is generally sufficient to give only the principal part of a long title page, without using ellipsis marks to indicate omission.

EXAMPLE. BROWNE, FRANCIS FISHER. *The Everyday Life of Abraham Lincoln : A Narrative and Descriptive Biography . . . by Those Who Knew Him.* New York : G. P. Putnam's Sons, 1913.

EXAMPLE. BROWNE, FRANCIS FISHER. *The Everyday Life of Abraham Lincoln.* New York : Putnam, 1913.

Printing style.

379. Although bibliographical material is frequently set wholly in ordinary roman type, there is an increasing tendency to use special type for various items of a note. Thus caps and small caps — sometimes bold-faced type — are used for the author's name; italics (see **136**) for the title of a book or magazine; and quotation marks (see **82**) to designate an article or chapter from a book.¹

EXAMPLE. O'NEILL, EUGENE. *The Moon of the Caribbees and Six Other Plays of the Sea.* Contains title play, "Bound East for Cardiff," "The Long Voyage Home," "In the Zone,"

¹ Certain learned societies have adopted very elaborate rules for the form in which a citation shall be printed. See, for example, "Rules for Citation Adopted by the Madison Botanical Congress and Section G, A. A. A. S.," issued by the Secretary of the Committee on Bibliography, 1284 Massachusetts Avenue, Cambridge, Mass.

"Ile," "Where the Cross is Made," and "The Rope." New York: Boni & Liveright, 1919.

EXAMPLE. SHERMAN, STUART P. "The National Genius." *Atlantic Monthly*, January, 1921.

Alphabetical order.

380. The items of a bibliography are usually grouped alphabetically by authors — frequently under several general heads.

EXAMPLE.

THE SHORT STORY

CRITICISM AND HISTORY

BALDWIN, CHARLES S. *American Short Stories* (Introduction). New York: Longmans, Green, 1904.

CANBY, HENRY S. *The Short Story in English*. New York: Henry Holt, 1909.

HAMILTON, CLAYTON. *A Manual of the Art of Fiction* (Chapters X and XI). Garden City: Doubleday, Page, 1918.

MATTHEWS, BRANDER. *The Philosophy of the Short Story*. New York: Longmans, Green, 1901. (Appeared originally as an article in *The Saturday Review*, London, 1884.)

TECHNIQUE

ALBRIGHT, EVELYN. *The Short Story*. New York: The Macmillan Company, 1907.

BAKER, HARRY T. *The Contemporary Short Story*. Boston: D. C. Heath, 1916.

BARRETT, CHARLES R. *Short-Story Writing*. New York: Baker & Taylor, 1898.

NOTE. Alphabetize a bibliographical note that does not contain the author's name according to the title of the work cited or some significant word.

EXAMPLE. BYINGTON, EDWIN H. "Student-Authorship in History." *Journal of Education*, 92 : 429-31, November 4, 1920.

HORN, ERNEST. "What is a Project?" *Elementary School Journal*, 21 : 112-16, October, 1920.

INDIANA. State Board of Education. *Supervised Home Project and Club Work*. Issued under the direction of L. N. Hines, state superintendent of public instruction, Indianapolis, Indiana. Fort Wayne, Ind.: Fort Wayne Printing Company, 1920, 56 p., illus., 12mo. (Educational Bulletin No. 41. Vocational Series, No. 20.)

"The Project Method for Teaching High School Composition." *Bulletin of High Points*, 2 : 24-31, October, 1920.

STRUBLE, MILDRED C. "A Big Business — English Project." *English Journal*, 9 : 463-66, October, 1920.

Order of importance.

381. Sometimes, instead of being presented alphabetically by authors, references are listed in the order of their importance. This is especially true in the case of reading lists in textbooks.

Order of publication.

382. Sometimes, especially in the case of a literary bibliography, books are listed in the order of their publication.

EXAMPLE.

MARK TWAIN

- 1906, June 16. *Eve's Diary, translated from the Original Manuscript*. New York : Harpers.
- 1906, Oct. 13. *The \$30,000 Bequest, and Other Stories*. New York : Harpers.
- 1907, Feb. 16. *Christian Science, with notes containing corrections to date*. New York : Harpers.

Form of connected discourse.

383. Sometimes bibliographical material is given in connected discourse. This form of bibliography is used especially in the case of books intended for the general reader.

EXAMPLE. Mr. Hilary A. Herbert's *Why the Solid South?* and Mr. William Garrott Brown's *The Lower South in American History* throw a great deal of light upon the time in regard to the affairs and the sentiment of the South; Mr. J. Lawrence Laughlin's *History of Bimetallism in the United States*, Professor F. W. Taussig's *Silver Situation in the United States* and *Tariff History of the United States*, and Mr. A. S. Bolles's *Financial History of the United States* furnish excellent summaries of financial and fiscal conditions. . . .

2. The Footnote**Footnote in a manuscript.**

384. See **364** for the proper method of indicating a footnote in a manuscript. A footnote is usually printed in smaller type than the text proper.

Bibliographical footnote.

385. The content of a bibliographical footnote varies according to the purpose which it is to serve. Much fuller information should be given in the case of a scholarly work than in the case of a book for the general reader. The completeness of the note will also depend upon whether the book contains a general bibliography. Further, citations of books that are familiar to the reader need not be given so fully. The best principle for all cases is this: Give such informa-

tion in the footnote as will be of the greatest value to the reader. This will mean at times giving author's name, title of work cited, page or chapter, the particular edition (if there be several), place of publication, name of publisher, date of publication.

EXAMPLE (footnote given in full form).

It has been clearly shown that "sentences are influenced, both as to structure and position, by the demands of the main idea or theme of the paragraph."¹

¹ Scott, F. N., and Denney, J. V., *Paragraph-Writing*, New Edition, pp. 49-61. Boston: Allyn and Bacon, 1909.

EXAMPLE (footnote much condensed).

There followed a peaceful interregnum of eight months.¹

¹ Gibbon's *Rome*, vol. I, ch. xii.

NOTE 1. The order and punctuation of a regular bibliographical item (see 375) is to be followed in a very formal footnote. In a less formal citation all the items may be separated by commas, and the author's initials, or given name, may be placed first. In the case of a reference that is well known to the reader it is sufficient to give merely the author's surname — usually in the possessive case.

EXAMPLE. BARTHOLOMEW, W. E. and HURBUT, F. *The Business Man's English*. New York: The Macmillan Company, 1920.

EXAMPLE. Edward J. O'Brien, *The Best Short Stories of 1920*, Small, Maynard & Company, 1921, p. 407.

EXAMPLE. Bunyan's *Pilgrim's Progress*.

NOTE 2. In the case of a second immediate reference to the same book the name of the author and title is replaced by the abbreviation *ibid.*

EXAMPLE. But for some months, as Forster indicates, the idea took no definite shape.¹

.
This he did under the influence of Carlyle's *French Revolution*, which, eight years before, he declared he had read for the five hundredth time.²

¹ Forster's *Life of Dickens*, Bk. ix, ch. 2.

² *Ibid.*, vii, ch. 3.

NOTE 3. A reference cited merely for confirmation of a statement is usually preceded by some such expression as *See, But see, Cf., Note*. But a reference to the direct authority for a statement is generally given without any such expression.

EXAMPLE. The fact remains that the soliloquy, which was so popular in Shakespeare's day, has gone out of fashion.¹

¹ Cf. Matthews' *Study of the Drama*, pp. 143-151.

EXAMPLE. "Art exists only when the artist in his search for truth is allowed to depart from the mere facts of life."¹

¹ Matthews' *Study of the Drama*, p. 132.

NOTE 4. Many abbreviations unacceptable in regular reading matter are used in a bibliography or a footnote. See 141 and 148.

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